

Haviland China

is stamped:

Haviland
France

Additional stamp on decorated china:

Haviland & Co.
Limoges

THE MECCA OF THE BUYER



The National Household Show--At Madison Square

"All Roads Lead to New York"

NEW YORK is the *biggest* market. More buyers come to New York, than to any other purchasing center in America. Without underrating rival cities, it may truthfully be said, that most buyers feel that they have *not* "skimmed the cream" from the lines in their trade, unless they have viewed what New York has to offer. Out-of-town manufacturers having New York salesrooms can meet *their* customers and *other people's* customers at the Show, by engaging space in it. Out-of-town manufacturers having *no* New York salesroom can open one at small expense at the Show, *while the buyer is there*. All manufacturers, *in or out of town*, can add dozens of new accounts.

Stretch Out After New Trade!

YOUR business runs more or less in a *rut*. You sell to about the *same* trade every season. Your salesmen comb the *same* territory. Your mailing list dragnets the *same* names. You are "drumming to death" buyers who have been *already* "drummed to death." There's *new* business to be won, but you must seek it through *new* channels. The NATIONAL HOUSEHOLD SHOW, at Madison Square Garden, New York, from August 19th to 26th, will bring your line before *hundreds of buyers* whom you never knew and who never knew you. From West of the Mississippi, from East of the Mississippi, from the North, from the South, from the Middle West, from the Northwest and from New England the buyers will troop into the Garden, eager to find *new lines* and *different goods*—hungry for ideas—keen to see, weigh and compare. *Will your line be there?*

A Buyer's National Convention

PLANS are now forming for a national convention of buyers for department and Housefurnishing Goods stores, to be held in Madison Square Garden during Show Week, August 19th to 26th. Retailers are on tiptoe with enthusiasm over the project. Etch this fact into your mind—it's the *retailers'*. They want it—they are looking forward to it—they say it's the greatest merchandising idea of modern times. The success of the Show can't be lessened, if *you* stay out, but *your* success as a competing manufacturer *can* and *will* be greatly lessened.

FOR FLOOR SPACE

THE NATIONAL

5TH AVENUE BUILDING, NEW YORK

Phone 1



Madison Square Garden, N. Y.--August 19th to 26th, 1911, inclusive.

You Don't Pay For This

ASIDE from the dozens of *new accounts* that you will gain through the NATIONAL HOUSEHOLD SHOW at Madison Square Garden, the fact that you *are* an exhibitor will give you hundreds of dollars' worth of *free* advertising. We serve the exhibitor well. We supply him with invaluable helps. We *list him by name* in all our Show literature. We *identify* him constantly and conspicuously with the Show. We write every day to inquiring buyers, pressing them to *reserve* their orders until Show Week and to *confine* them to Show Exhibitors. We have organized a *Retailers' Bureau of Information*, which keeps us in intimate relationship with dealers all over the country and enables us to *influence their purchases toward Show Exhibitors*.

"Dear Me! It's Undignified"

THUS splutters the snobbish manufacturer, drawing his cloak of stand-offishness tight about him and striking a stained-glass pose. Dignity is a jolly old humbug—a boulder in the path of Commercial Progress. How can it be "undignified" to sell and show your goods at the *least* cost to the *most* buyers and consumers? And, pray, what is there "undignified" about a great Business Exposition, embellished with stately splendor and symbolizing the cunning of the hand and the mastery of the mind? It is "undignified" to *advertise*, because others advertise? Is it "undignified" to send forth *salesmen*, because others send them forth? Excessive dignity is a state of suspended animation peculiar to corpses and "dead" houses.

Reduced Railroad Rates

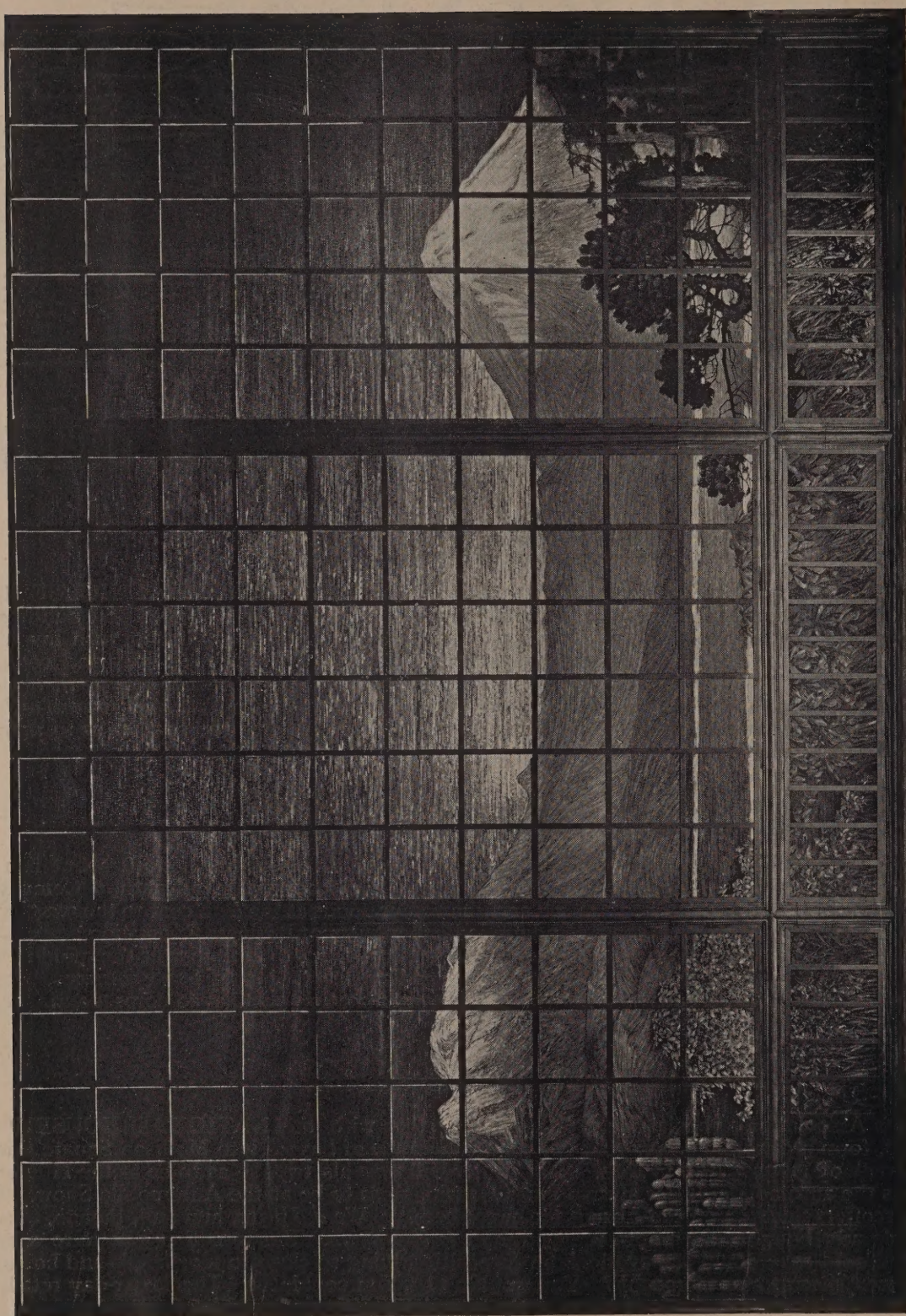
THE Merchants Association's special *Buyers' Tickets*, together with the NATIONAL HOUSEHOLD SHOW itself, form a *combined hopper* that will pour thousands of buyers into Madison Square Garden during the week of August 19th to 26th. The dealer will *time* his trip, so as to be at the Household Show, just as the automobile dealer always times *his* trip, so as to be at the Automobile Show. Last August the scoffers said: "You can't bring the buyer here." We *did* bring him and, though, in some instances, he had already bought, the Show induced him to *buy again*. Suppose that *you* were a buyer instead of a seller. Would *you*—could *you* overlook an Exposition lying so close to *your* needs and bound up so inseparably with *your* success as a merchant? You wouldn't! You couldn't! The latter-day retailer is *greedy* for sales ideas. He'll find hundreds of them at the Show. *Will he find your line?*

APPLY TO

HOUSEHOLD SHOW

NEW YORK (Broadway and 23rd St.)

Camercy



Glass Mosaic Curtain for the National Theatre of Mexico. — See Page 17.

POTTERY & GLASS

VOLUME VI, No. 6.

NEW YORK, JUNE, 1911.

TERMS: \$2.00 per year in advance.
25 cents per copy.

The Glass Making Industry

The Construction and Arrangement of the Furnace Room—Improvements in the Type of Building with the Development of the Industry

THE glass factory is unique in many respects. It is unlike almost any other type of factory, and its spectacular surroundings may very well lead the casual visitor to overlook, or at least to misunderstand, its essential features. But it is these essential, largely mechanical, features of glass manufacture and not the spectacular surroundings which determine the ease or difficulty of the shop boy's work and life. Therefore a summary outline of some of the more important mechanical features of glass making has been prepared. The outline is not intended to be at all exhaustive, nor are the terms used always scientifically correct. The terms current in the trade have been generally preferred because of their wide use and suggestiveness, although sometimes this is at the expense of precision.

As the ordinary bottle factory consists of little more than a large furnace room, it may be used for descriptive purposes as a type of furnace rooms in general. A tableware or shade factory is, in structure, nothing more than a bottle factory with one or more attached buildings for the use of the finishing and decorating departments. This being so, the present discussion of the furnace-room building will use the bottle factory as its type, with the understanding that the terms are almost interchangeable.

The usual bottle factory consists of one large main building, with a series of smaller subsidiary buildings, either attached or closely adjacent. Usually the material of construction is wood, although sometimes of brick with iron supports. From the standpoint of the workers' safety the character of the material is not important, as the buildings, although very occasionally of more than one story, are never of a sufficient height to render a fire dangerous to the lives of the employees.

One end of the main building is set aside for the furnace room, which constitutes the predominating feature of the factory. In it are located the large melting furnace, the skilled glass workers and practically all

the boys to be found in the establishment. The remainder of the factory consists of a number of divisions or rooms, all subordinate to the furnace room in importance and size. These are, as commonly found, the leer room, where the ware is removed from the leer, the packing room, the mold shop, the machine room, the mixing room, the pot-making room, the storeroom, and, when artificial gas is used, the gas-producing room. All these rooms are not necessarily present in any one factory, nor need they be rooms in the exact sense of the word. The gas producers, for instance, are frequently located inside the furnace room, and the packing room is, in most bottle factories, a structural part of the leer room. Usually, however, the several divisions have more or less exact limits.

The character of the building which should house the furnace has never been considered of importance by manufacturers. Glass furnaces were respectably housed in the early days in New England, where wood was used as a fuel. Later, when the industry began to develop in the bituminous coal regions, substantial buildings were almost always erected. It was only with the boom era of the industry, which followed upon the natural gas discoveries in Ohio and Pennsylvania, that glass factories became little more than enormous frame sheds. Many of these cheap, hastily erected buildings still remain, but they are no longer typical and in number do not constitute more than an unpleasant minority of the total. As the industry has become more settled, the type of factory building has begun to improve. The great majority of present-day manufacturers do not believe in the economy of the old migratory habit of moving a factory to follow cheap fuel discoveries, and the newer plants have substantial buildings for permanent occupation.

The furnace room buildings, however, are always plain and simple in character. The very size and necessary construction of such a building, which must be practically without interior walls or partitions, gives it a *shell-like* appearance and creates an impression of

cheapness and lack of safety which a closer inspection may not verify. The rather imminent danger of fire, due to the presence of the large furnaces, has been at all times a deterrent of extensive or elaborate structures.

There is considerable uniformity in the appearance of all furnace room buildings. The roof is high and peaked, seeming to hang upon the curving-in shoulders of the furnace stack. The walls are broken by frequent windows and doors, so large that when they are all open in the warm weather, it seems almost equivalent to the removal of the wall. Frequently the doors and windows extend from the floor to the roof eaves, and these huge windows are usually either on swinging sashes or rolling iron slats, so that they

can be dropped in winter or during a rain. When these are widely opened in summer the men appear to be working practically out of doors. About everything there is an air of regard only for ventilation and for keeping cool, leaving it to the furnace to provide the necessary warmth in the winter season. The newer iron frame buildings with corrugated iron siding and the most up-to-date brick buildings for housing the more expensive machinery that has come with the development of the industry are like the old types in their provision for windows and doors.

The floors of many of the earlier factories in the gas belt were simply the natural earth; but now it is quite unusual not to find some kind of artificial flooring—boards, brick, cement, or other material.

Pointers on Pottery

Part V. Stoneware—The Probable Date of the Discovery of Salt Glazing—The Character and Composition of Stoneware—Its Appearance in Various Countries

By Charles F. Binns

READERS of Robinson Crusoe will remember that at one time during his sojourn upon the desolate island he devoted himself to making pottery. He fashioned a plastic clay which he found into jars for the purpose of storage. He found, however, that owing to the porous nature of the ware which was the best he could produce in the open fire, he could not persuade any of the pots to hold water. This was a serious defect, and he sought in every way to overcome it. One day, upon removing a batch of pots from the cooled ashes, he found one of them with a veritable glaze on the inside. He then remembered that he had tried this particular jar with seawater, and evidently the salt had formed the glaze. This story, while most improbable from the ceramic point of view, marks the date of the discovery of salt glazing. It is evident that people were talking about the process of glazing with salt, and Defoe when he wrote his story made use of the popular idea without in the least understanding the technology of the process. Defoe died in 1731, so that the discovery of the method of salt glazing must be looked for considerably before this time. The actual date is uncertain, but the place of origin is without doubt Germany and the Low Countries at one time known as Flanders.

Stoneware is made from a clay which will resist a high temperature and yet will become dense and hard under the action of fire. This combination of properties is not very common. Ordinary clays, such as are used for making red bricks, will melt at quite a low heat, while clays such as are employed in the manufacture of porcelain will not become dense in the fire, but need the admixture of some fusible material like feldspar. Stoneware clay at once resists and yields to the fire, reminding one of the lady who, "Whispering 'I will ne'er consent,' consented." The fire converts the clay into a mass so hard that stoneware seemed

to be the only proper name for it.

But this is not all. In some way, history is silent as to when or how it was discovered that if common salt were thrown in sufficient quantity upon the fire the ware would be glazed. Salt is sodium chloride, and under the action of heat it is turned into vapor and broken up into its constituent elements. The chlorine passes off, but the sodium settles on the clay, now at a bright red heat, and dissolving some of the clay particles together with the fine sand which the clay contains, forms the minute glassy drops which are characteristic of all salt-glazed ware.

Much of this ware was shipped from Flemish ports and hence acquired the name *Grès de Flandres* by which it is still known.

A common form of jug made by the German and Flemish potters was round-bodied with a bearded mask on the front. This was known as the *Bartmann* (bearded man), but in England was dubbed the Bellarmine, in derision of the Cardinal of that name, who had made himself very obnoxious to the Protestants of the time.

John Dwight of Fulham, near London, claimed, about the year 1671, to have discovered the "mysteries of Cologne ware," and some of his pieces are of very fine quality. Some years after, the art became known in Staffordshire, and a beautiful ware was made, nearly white and with a delightful pearly glaze.

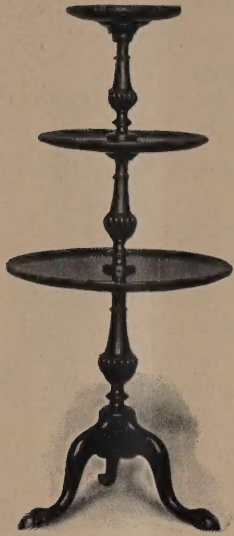
In America this ware has been made since early in the eighteenth century, but it has always been of the pickle jar and whiskey jug order. One Paul Cushman worked in Albany, New York, and marked some of his pieces as being made "half a mile from Albany gaol."

The process of salt glazing was continued until quite lately, but it was found that the jars and crocks, stored

(Continued on page 31)

Furniture in the China Department

How it May be Used to Secure Effectiveness of Display—As Stock it May be Shown to as Great an Advantage by the Retailer of China and Glass as by the Furniture Dealer—How Styles in Furniture Conform to Those of China and Glass



Three-tier Drink Table

modity and, if it be popular, his neighbor introduces a similar one. Modern science has abolished secrecy in manufacturing, as has modern trading, unequal advantages in selling. What one has discovered, another may also find, and what one has established, another may see. The relative success of one enterprise over another depends, then, upon the method of treatment or upon the impression created. Of two factories producing the same article, the greater results are naturally obtained where the cost of production can be made the least. Of two merchants retailing the same object, at similar or identical prices, the more successful is the one who can present his goods at the best advantage. In modern retailing, two considerations are of essential importance—what lines may be carried so that one may enhance the possibilities of another, and how may these goods be best displayed.

Especially are these considerations of importance in the retail china and glass store. The solution of one is the explanation also of the other. Obviously the lines which may properly be carried in this connection are lines accessory to the use of china and glass and naturally these can be used to the greatest advantage for the purpose of displaying china and glass.

China and glass has become an important factor in the adornment of the present-day home. With the creation of the various lines that have been introduced in the market during the past few years, and with the fad of china collecting, daily adding innumerable devotees to its ranks, has come a realization of the decorative possibilities embodied in china and glass, and with this a demand for furniture of a class suitable for proper display.

NEVER has competition in business been so keen as at the present. A manufacturer produces an article and at once his competitor brings forth another just as good. A merchant introduces a com-

There are numerous pieces of furniture which, used with china or glass, are distinctively utilitarian, and these may be shown to as great an advantage by the retailer of china and glass as by the furniture dealer himself.

The field possesses great possibilities for the up-to-date retailer. He who handles china and glass must display it in a manner that will best bring out its charm and attractiveness, and here he finds that furniture, much the same as will eventually be used in his customer's home in connection with the china purchased, will give the required result. At the same time, he is adding a profitable and easy-selling line to those which he already carries.



Cock-tail Tray

In showing a cocktail or chocolate set, why not show the trays which go with them, or, if a wine set, the drink table on which it is most likely to be served. In the same way, a tea set may be shown to advantage on the tea wagon which is to hold it; the dinner set on the china stand; the cut glass service in the glass cabinet; and the fancy china in cabinet or on tables for that purpose. The pieces, which on dusty shelves or crowded cabinets, are meaningless and uninviting, with more appropriate surroundings are given

life and individuality. These accessories not only assist in selling the pieces displayed upon them, but more often are a part of the sale. The dealer may assist in making this true by offering a china or glass set, together with the accompanying piece of furniture, at a price somewhat less than for what they may be purchased separately. In addition to its value to the articles which it contains, the drink table, tea wagon or other piece of furniture has a special value in relation to the entire store in a purely decorative sense. Appropriately placed, it breaks the monotonous appearance of the de-



Tea Wagon

partment and takes up less space than the conventional black painted table on which it would otherwise be shown, and which has not been completely replaced.



Flower Holder

From a decorative viewpoint, the use of furniture in the china department is even greater than when only auxiliary pieces are considered, for now the tall fern



Basket with Silk Lining

basket, the umbrella stand, the pedestal and the decorative lamp may be used. Even these are not only useful for decorative purposes, but at the same time may be used for separating various classes of goods, for holding flowers, or even for supplying necessary light.

The use of furniture in connection with the service or care of china, is rapidly increasing in popularity in the American home. Here, too, it has a decorative value, for when not in actual service, many of the pieces may be used to advantage for displaying china, which otherwise might be relegated to the dark recesses of a closet or cupboard.

There is a gap, however, between the manufacturer and the consumer. The consumer is, in many cases, unconscious of the attractive pieces of china furniture which may be had, and the dealer is unable to demonstrate the use of these pieces without china. Obviously the place for china furniture, then, is in the china department, and it should not be difficult to divert the trade to that channel.

What, then, are the most appropriate and fitting designs and styles to use in the China Department, and how can they be made to harmonize with the goods at hand? The styles are numberless, and the designs are legion; they represent the best ideas of the great cabinetmakers who fabricated their work when art and



Muffin Stand

the artistic were the order of the day. They are simple and dainty or severe and laboriously carved, just as the dealer wants or as the particular stock on display requires. Many of the styles, indeed, were executed at a time when pottery glazes were in especial favor with the gentry of England and manufactured, not that the pottery might harmonize with them, but rather that they should be in keeping with the pottery. Among such pieces may be classed the charming conceptions of Robert and James Adam, who, working with the new Romanic or late Italian design of Pergolesi and Cipriana, employed Wedgwood

tints and colors to decorate the plaques so frequently made use of in the work of these romantic artists. Likewise, the remarkable designs of Angelica Kaufman, which in the eighteenth century were used on

famous table services, were adapted by the cabinet-makers for decorative paintings on their furniture productions, and the versatile Angelica herself was commissioned in many cases to draw up and execute special designs for both furniture and pottery. In the same connection may be mentioned the various small furniture pieces of Thomas Chippendale made in the Anglo-idealized conception of the Chinese treatment of design. These, in particular, are suited for the famous china services decorated with the still popular willow pattern, many of the motifs of which are identical with the lacquered pieces of Chippendale. Then there are small pieces of appropriate furniture designed on Colonial lines, embracing all the variations of this style known as English, American, and Dutch Colonial, the numerous conceptions of the lines laid down by Sheraton and Hepplewhite and many hybrid designs very suitable for general purposes.

All the above-mentioned designs are to be found in the modern home and are in great demand. They are not to be regarded as antique, in any sense of the word, but as necessities in the home that is decorated with taste and refined elegance, for the modern furniture manufacturer, sad to state, has not limned a single design that can

supersede or compete with the designs of the master makers of past centuries.

Now then, the enterprising man in the china department has at hand two things. He has appropriate pieces of furniture that may be used with all justice in his department, appropriate in design and character and convenient in size. He has harmonious designs and patterns that will meet the requirements of a varied stock; he has painted furniture in keeping with his hand-decorated china; he has Chippendale furniture for his Chinese designed services; he has Colonial furniture of wide range for his simple Colonial shapes; and he has Sheraton and Hepplewhite furniture for use in connection with his Sheraton and Hepplewhite glassware and pottery.



Hanging Vase



Serving Table with Tray



Two-tier Table

The Technique of Advertising

A Series of Articles on the Technique of Retail Advertising That Deal Specifically With the Writing of Copy, the Choosing of Type, the Apportionment of Space and Every Other Phase of the Subject That Should Be Known by the Man Who Writes Advertisements

Written Especially for Pottery and Glass

GOOD, interesting advertising copy that will produce results is not always the same in all fields of trade. The high-class jeweler who is catering to a wealthy clientele must use an entirely different style of copy than the cosmopolitan five-and-ten-cent store that is reaching a much lower class of trade. The reason is very obvious. Those that read the jewelers' announcements are people to whom money is no object: they are desirous of getting the best goods on the market regardless of price. On the other hand, the people who patronize the five-and-ten-cent stores are constantly on the lookout for bargains, and seek goods that may be secured at an extremely low price.

Tiffany & Company, New York, find that half-a-dozen lines in a space two columns wide and six inches deep will be more productive of results than three times that space filled with solid matter. Moreover, they make it an invariable rule to quote no prices. In the advertising of the cheaper priced stores, however, more space must be used, blacker type employed, and every single article must bear its individual price.

In writing appropriate copy, therefore, the advertising manager must give close attention to the class of people he desires to reach. He must be a keen philosopher and a good psychologist. Sometimes, however, in spite of his best reasoning and deductions he is apt to go astray, as the following story will illustrate:

A large advertising agency was placing business for a prominent patent-medicine concern who wished to exploit a remedy for failing eyesight. The agency figured it out that the copy they used in the daily newspapers should be presented in a bold-faced type, well displayed and surrounded by plenty of white space. They reasoned that people suffering from weak eyes could more readily grasp arguments presented in a large type differing from type used in the rest of the newspaper. They therefore laid out their advertisement accordingly, and submitted it to the patent-medicine company. By the next mail they received the following letter:

"Gentlemen:—Your advertisement designed to exploit the merits and virtues of our patent eye-wash has been carefully gone over by our manager. We find that while the copy is every way satisfactory the type used is entirely too large to be productive of the best results. You no doubt have reasoned that people suffering from failing eyesight would be more apt to read copy printed in large type. We, ourselves, made this same mistake several years ago, but after a number of trials came to the conclusion that we obtained more results from copy set in type the same size as the reading matter in the newspapers. This we believe to be due to the following causes:

A man suffering from failing eyesight experiences a certain strain in passing from the ordinary news of the paper to an advertisement set in a larger sized type. You can readily understand that the focus of his eyes must needs be changed for the two sizes of type, and it is therefore much easier for a person to pass from news matter to an advertisement set in the same sized type. This we know to be true for we have proved it in a number of definite instances."

The above incident, while it shows that general impressions are sometimes erroneous, nevertheless proves that it is always well to study the psychology of every advertising situation.

Another phase in advertising that should be given careful attention by the copy-writer is the use of illustrations. The high class of trade reached by the jewelers above spoken of do not need illustrations to impress upon their mind the value and beauties of the goods exploited. The general reader, however, is always impressed by an illustration that conveys an adequate representation of the goods. Just as in olden times people were more impressed by a graphic representation of an article, so now those who are not of the higher-educated class also require a pictorial description of an object. The educated reader can grasp from four lines of type matter a better idea of the goods described than he probably can from half-a-dozen illustrations of the same article. The reason is obvious: Around the four lines of type matter he builds his own picture, which in many cases far exceeds the value of the real article. On the other hand, the general reader has no associations or information in his mind to call on when reading the type matter, and thus requires a picture to supply his imagination. Pick up any newspaper, and you will see this fact exemplified on every page. The high-class store that deals only in the best products has but a type ad set in a plain face, devoid of any illustrations whatever. The ad of the lower-priced house, however, is filled with illustrations, and its typography appears like a reduced photograph of a Barnum & Bailey circus poster.

The bone of contention of every advertising man has always been the question concerning the value of serious and comic copy. One house will advocate the use of nothing but the most serious of copy. Facts, and nothing but facts, is their slogan. Other houses will turn out a line of copy that might well be suited for the columns of a comic weekly. There is still a third class who straddle the fence and write their advertisements in a free and easy manner with an occasional touch of humor. Strange to say, all three classes stand firmly by their "guns" and swear by their style

of copy. Of course it must be admitted that a house selling accessories for an undertaker cannot indulge very much in comic copy. On the other hand, there is no reason why a department store or a general furnishing house cannot take the liberty of working some humor into their copy. Every one advertising goods of any description must, in the long run, discover for himself the kind of copy that brings the kind of results he wants. If it be comic copy he uses, if it be serious copy, or if it be serio-comic, it makes little difference so long as the advertising account in his ledger shows a balance on the right side.

Within the last year there has arisen a class of advertising men who try to impart to their copy an extra amount of human interest by the introduction of a little story, drawing from this story a moral or a parallel that will fit in with the goods they are selling. Here is an example of advertising along this line which is produced by a well-known firm:

The sophomore in the zoology class was asked to describe a lobster.

"It is a red fish that goes backward," he replied glibly.

"With the exception of three things," said the professor, "your definition is correct. A lobster is not red, it is not a fish and it doesn't go backward."

Some manufacturers seem to have described the farmer as a poor "rube" who buys nothing but gold bricks. This description is accurate with the exception of the fact that the farmer is not poor, he is not a "rube" and he doesn't buy gold bricks.

The advertiser who used this copy was telling his readers just why a magazine that reached the farmers was a valuable medium for those who wished to sell their goods to the rural buyer. In many other cases this same sort of copy has been frequently used, and those who employ it are almost unanimous in saying that it has been most successful in bringing in results.

(To be continued)

The Origin of Pottery

Of all household or artistic things pottery has the greatest historical interest. Over its origin there has been much wasted speculation. It has been attributed to every ancient nation in turn, but the truth is that wherever clay was, men became potters. Spain is one of the countries which has never been suggested as the home of pottery, but modern research has established that the prehistoric peoples of Spain made pottery long before they knew that there were any other peoples on the earth. So when we speak of English pottery it does not imply imitation or a borrowing of art, for we are as much in descent from the first potters as any dweller by the Euphrates. The great revival of the art in Europe came with the importation of Chinese methods, and it stirred us rather later than the Continent, that is all. One thing from which the English have been excluded is the nomenclature of the art. It is nearly all foreign.

Duty on Advertising Matter

UNITED States Consul John E. Kehl, writing from Sydney, Nova Scotia, says: "It is not generally known that catalogues, price lists, fly-sheets and other advertising matter (except catalogues and price lists for the wholesale trade) are dutiable in Canada at the

rate of 15 cents per pound. This office recently received notice from the collector of customs in Halifax that advertising matter (a retail catalogue weighing $3\frac{3}{4}$ pounds) was being held, pending the payment of 54 cents duty. The catalogue was addressed to this consulate and is undoubtedly one of many mailed by a Chicago house to various parties in Canada.

For the benefit of interested parties, I quote in part the Canadian customs regulations on advertising matter:

Duty at the rate of 15 cents per pound, under tariff item 126 is to be collected on circulars, fly sheets, and other advertising matter (except catalogues and price lists for wholesale only) when imported by mail addressed to individuals or otherwise. When duty remains unpaid for 60 days, the matter is to be treated as "unclaimed." At the expiration of six months, the inspector may direct the matter to be destroyed in default of payment of duty.

Bona fide trade catalogues and price lists of goods for wholesale, not exceeding three to one address, may be admitted through the mails free of customs duty: *Provided, however,* That such catalogues and price lists shall not be held to include almanacs or advertising periodicals or printed matter designed to advertise the sale of goods to any person in Canada.

The collector of customs at the port where such printed matter arrives in large quantities usually notifies the sender that it is dutiable and that if a remittance is made to cover the amount due the matter will be released and forwarded to the addresses. In single cases the addressee is notified, and quite frequently refuses to pay the duty.

OBITUARY

Cornelius H. Tiebout, treasurer of the Gleason-Tiebout Glass Company, of Brooklyn, N. Y., died in that city May 18, aged seventy-seven years. Mr. Tiebout commenced business as a hardware merchant, engaging with his sons in the glass business in 1902.

J. C. Riordan, well known throughout the Pittsburg glass district, died recently at his home in Newport, Ky. He had been manager of the Phoenix Glass Company's plant at Monaca, Pa., the Rochester Tumbler Works and the Rochester Cut Glass Co., and later was secretary of the Keystone Tumbler Company of Rochester. Upon severing his connection with the latter company, he went to Newport, and after a time became identified with the Anchor Art Glass Company in the capacity of secretary and treasurer.

Rapp Brothers, of Morton, Ill., announce the death of their senior partner and founder, Andrew Rapp.

Imports at the Port of New York

Week ending.	China.	Earthen-ware.	Glass-ware.
April 29	\$74,486	\$ 7,351	\$23,449
May 6	43,163	7,081	32,748
May 13	36,576	11,353	28,227
May 20	77,342	6,025	29,401
May 29	95,107	10,613	34,293
Total	\$326,674	\$42,423	\$148,118
Same period 1910	296,100	80,662	128,427

The Annual Convention of the National Brotherhood of Operative Potters will be held in Atlantic City, New Jersey, June 29-July 1.

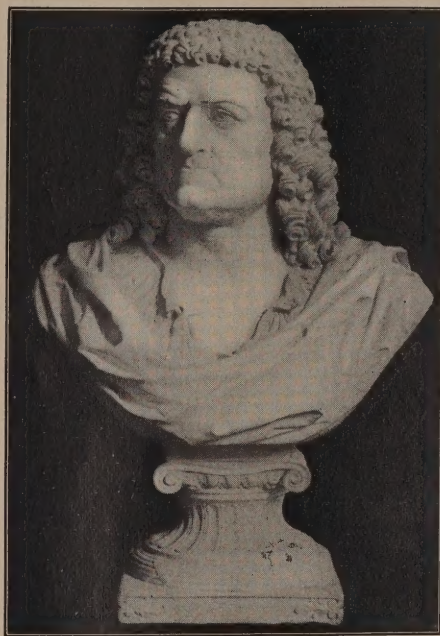
Anniversary of the Discovery of Porcelain

THE two hundredth anniversary of the discovery of the secret of making hard or kaolinic porcelain by the German apothecary and alchemist, Johann Friederich Boettger, was recently celebrated in the little city of Meissen, near Dresden, Saxony, by a series of unique festivities, in which the King of Saxony took active part. The city of Dresden, in commemoration of the event, held a grand exposition, the aim of which was the demonstration of the historical development of porcelain-making in Saxony, where, under Boettger's direction, it was first carried on in Europe, as well as the subsequent development of the art in France, England, Prussia and Denmark, all of which countries obtained their knowledge of it surreptitiously or for a consideration, probably without Boettger's connivance, from the factory on the banks of the river Elbe.

It is claimed that Boettger discovered the secret on which this industry of such vast importance and great value to all Europe has been founded accidentally in the Venus Bastion, the story being that he was a prisoner at the time as a result of some claims he had made to a knowledge of the transmutation of the base metals into gold that did not yield results satisfactory to his needy patron, the Elector-Prince Friedrich-August, of Saxony; that he had stumbled by chance on the secret he discovered when he found, in the residue in one of his crucibles after a gold-making experiment, a piece of porcelain-like substance. He duplicated the test with satisfactory results and astonished the prince by proving his possession of a secret that European ceramists had been striving for generations to find out. It must be remembered that while in China, Japan and India the art of making porcelain had been brought to a high degree of perfection, the best the European potter could do was to turn out a better grade of earthen ware, some of it artistic and beautiful, it is true, but heavy and clumsy compared with the Oriental ware, and altogether lacking the delicate semi-transparent beauty and superb colorings by which the latter was distinguished.

Boettger did not by any means attain perfection at a single bound. For quite a time the red ware that bears his name was the most he could accomplish, and although, as the accompanying illustrations show, it was beautiful alike in form and execution and infinitely superior to the stoneware produced in European pot-

Its Celebration in the City of Meissen—The Work of Johann Friederich Boettger and His Successors—The History and Development of Meissen Ware



Johann Friederich Boettger

teries, it was not really porcelain, only a superior grade of earthen ware, and it falls very far behind the product of a few years later,

when he had perfected his knowledge of the porcelain process, and ready assistants in the production of the ware he made possible were found in some of the most famous designers, plastic artists and colorists of the times.

It was on June 6, 1710, that the elector, by special decree, assigned to Boettger for use as a porcelain factory the Albrechtsburg, an old feudal castle that dominated the city of Meissen, after a porcelain works established in the city of Dresden had been abandoned as unsuited for the purpose. Here, under the prince's protection and for his benefit, Boettger continued his work along the same lines he had followed in the Venus Bastion, where he had been at the time under surveillance for his

failure to succeed as a gold-maker. Thus the frowning old fortress in which Boettger set up his paraphernalia was really the mother not only to all the porcelain works subsequently established in Germany, but of all other establishments of the kind in Europe, all having acquired the art more or less secretly from Meissen in spite of the fact that every workman to whom a knowledge of any vital part of the process was entrusted was sworn to the strictest secrecy and watched and tracked to see that he did not betray his trust. It was nevertheless deserters from Meissen that disseminated a knowledge of the art.

But under the master's direction, and thanks to the liberal assistance his enterprise received from August the Strong, of Saxony, who took the keenest interest in his production, Saxony retained the lead in the new industry and "Dresden China" attained world-wide celebrity. In the prince-electors' palaces, the homes of the wealthy, the museums and other places, there was before long an accumulation of the choicest specimens of ceramic art, and even today some of the finest ware is made at and is distributed from the great porcelain works known as the Royal Porcelain Factory, at Meissen, near Dresden.

While it is thus interesting to contemplate the success with which the fortuitous discovery of a comparatively unlearned industrial adventurer has been crowned we must not overlook the fact that in the Meissen works we have the oldest-established plant in Europe devoted to the manufacture of hard porcelain.

The once-famous factories in which majolica and faience were turned out, some, it is true, by no means devoid of artistic merit, are now a days hardly remembered; their product came to be regarded as a makeshift, a temporary expedient

that served a purpose but never attained the position that porcelain enjoys as a fine arts product.

It must not be supposed, however, that Boettger, although at one time he was credited with being more or less of a charlatan and could not be held up as a shining light as far as rectitude of conduct was concerned, was devoid of genius; such was by no means the case. When his first efforts were rewarded by the production of his red-stone or Boettger ware, he left nothing undone in his attempts to discover the secret of the manufacture of the true hard porcelain, and the importance of his success was appreciated fully by his princely patron. The first simple articles he made in porcelain were recognized at once by the Kurfürst as the dawn of a new era in the ceramic art in Europe,



Figure of Chinaman



Sleighing Party with the Court Fool

and he was encouraged to proceed.

At first he was inclined to follow Oriental models, and some interesting specimens of Meissen-Oriental ware are still to be seen in the royal collection at Dresden; but the fallacy of such a course was speedily recognized, and eminent masters of the various ceramic branches were called to Saxony to collaborate with the discoverer of

equally famous employed their talents in turning to account Boettger's knowledge of the practical phases of the ceramic art, the result being the production of articles that remain to this day unequalled for originality of conception, artistic delicacy and skillful execution. Some of the more meritorious specimens now turned out at Meissen are illustrated herewith.

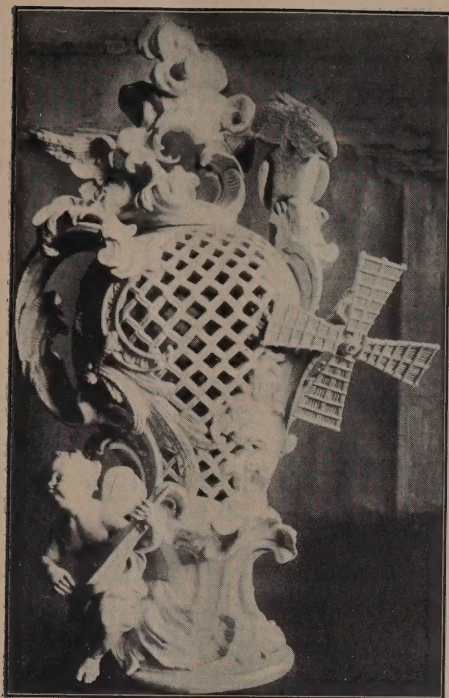
It must, of course, be understood that while Meissen, or rather the royal porcelain works there, owes its creation to Boettger's discovery, the high degree of perfection to which the ware produced here has attained is the result of progressive and scientific development, as well as the embodiment of the highest artistic talent and skill of the period. For three years, after he was installed at the head of the royal porcelain factory in the Albrechtsburg, his attention was bestowed, as far as profitable productiveness was concerned, on

the production of the red-stone ware that bears his name, and of which, unfortunately, but little remains. The color of this ware was a deep copper-red, when it was burned in capsules, owing to the chemical effect of the heat on the iron oxide that entered into its composition; when burned in the open kiln, it was a dark brown. All sorts of table



Fine Meissen Vase

the art of making porcelain that was fully equal in every respect to the best products of the East. Ehrenfried Walter von Tschirnhausen came to his aid as business manager, Johann Joachim Kaüoler was the chief of the plastic artists, and others



Vase with Windmill

novelty, a very similar article having been previously brought from China and the East. In 1713 he produced several saucers, the painted decorations of which had been successfully fired, and in 1715 his hard or kaolinic porcelain was produced. The same year the prince-elector, tired of the endless squabbles between his factory director, whose methods of living were the reverse of economical or even proper, and his treasury officer, turned the factory over to Boettger and washed his hands of the entire undertaking. Thrown on his own resources and reduced, as a consequence, to dire straits, the master opened negotiations with the King of Prussia for the sale of his secrets, which he had already sold to the prince-elector, and the transfer of his services to the latter monarch. This was brought to the attention of the prince-elector, and Boettger was threatened with a summary termination of his career on the gallows, when death intervened and carried him off on March 13, 1719.

Probably the most famous period in the history of the royal porcelain works was that immediately succeeding the de-

articles, crucifixes and ornaments were made in this ware, the first specimens of which were shown, in 1710, at the Easter Fair at Leipzig, and consisted of teapots, cups and similar articles.

It did not meet with marked favor on account of lack of grace and beauty in form; the ware itself was no

cease of Boettger in 1719. The following year the painter Gregor Herold (Hoeroldt) was persuaded to come to Meissen from Vienna to take charge of the decorative department. He possessed rare knowledge, not only as an artist, but in the chemico-technical field, and was in addition possessed of

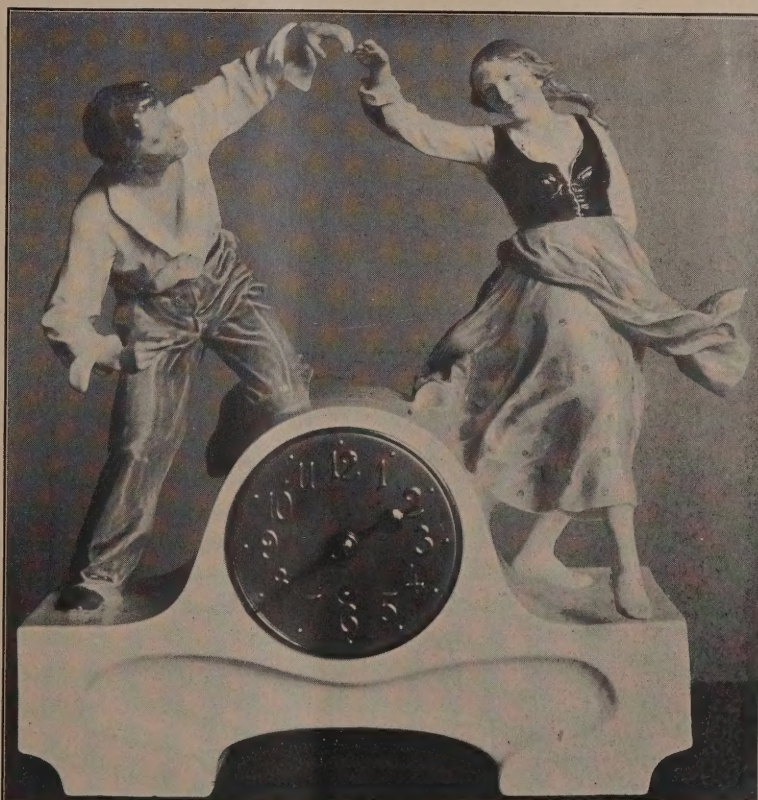
executive ability of no mean order. In 1723 the entire direction of the establishment was by royal mandate turned over to him, and he made many important improvements. The effect of his influence may be gathered from the fact that whereas, in 1719, the factory when he took charge of it had but twenty-six employees, in 1739 the number had increased to one hundred and ninety-four.

It must not be supposed, however, that Herold found his work a sinecure, for while Boettger had left the works in good shape, as far as the manufacture of porcelain was concerned, the decorative department was anything but worthy of the excellence of the ware.

This is proved by the existence of a number of pieces dating from this period. But we soon note the appearance, in combination with the crude colors of these specimens, of others of a richer, more delicate and of more decided a character, the products of Herold's genius and ceaseless efforts, and it was only a few years before he was in possession of a complete color scale in which all the shades were glorious, all the colors deep, brilliant and transparent. And then he succeeded, a very short time after-



Meissen Lovers



Clock with Peasants

ward, in accomplishing the incredible, the imitation of a wonderfully colored, and at that time very highly prized, variety of ancient Japanese porcelain, the imitation being so successful that even connoisseurs could hardly distinguish it from the original.

He rediscovered in this case an exceedingly beautiful overglaze blue, the production of which had been for centuries a lost art in China, where it originated. For the success that rewarded his efforts he is entitled to all the more credit because of his many failures, specimens of which, showing his progress towards perfection and the indefatigable industry with which he strove to overcome his difficulties, are to be seen in the Dresden collection, many of them indeed indicating the route by which he subsequently won success.

Nevertheless this, the first successful colored porcelain turned out at Meissen, was by no means wholly original. It always remained under the influence of Chinese and Japanese art, not formally, but as to character. This is shown in the so-called "Chineseries" of Herold's porcelain, the charming, peculiarly fantastic representations of the life of the Chinese, at that time so little known, but which were still kept in European style. They represent the first really beautiful colored and completely harmonious porcelain type produced at the young factory, and enjoy, for this reason, nowadays peculiar favor. This was Herold's own original creation, nearly everything else for almost twenty years bearing the impression, more or less apparent, of Oriental influence.

The results accomplished by Herold in a technical direction were quite as remarkable. Boettger, for instance, had never ventured to fire large plates and dishes. What he chiefly made was coffee and tea services and vases, some of the latter being admittedly quite large. Dinner services he never attempted. The sphere of usefulness of the newly discovered porcelain was, as a consequence, decidedly limited. Now, however, we see this gap filled with surprising celerity; large dishes and large tureens were produced in finished style, and very little was left to be desired. The early financial dreams likewise found realization, the old days of Boettger's impecuniosity passed away and very soon the works were on a flourishing basis and



Indians Killing Buffalo

artistic and technical equipment is concerned, while its commercial stability is assured. The artistic direction of the establishment is in the hands of Professor Höfel and Th. Grust.—*This article is reprinted by permission of the "Jewelers Circular."*

Aboriginal Pottery Found in Minnesota

Professor N. H. Winchell, State geologist, has found near Mankato, Minnesota, many pieces of pottery shaped like those excavated from the ruins of ancient Greece. They are strong, capacious, supplied with handles and the bodies are gracefully curved and decorated with designs drawn or stamped upon them.

More than a bushel of valuable relics were turned up with spades on the farm of William C. Jones. Abundant proof of the prowess of the aboriginal inhabitants as hunters was found, as bones of animals were numerous, only the harder portions still existing, such as jaws and teeth.

There were whetstones of a crude nature, composed of soft, gritty stones, showing the ridges where tools or arrow heads and hatchets of stone were sharpened. A tool used in making drawings on pottery, a flint knife, a broken hammer and a well formed celt were found, the latter being a tool that answered many purposes of the hammer, but was held in the hand instead of having a handle. Several boiling rocks were also found which were used for heating water after being made red hot in the fire.

The Annual Meeting of the American Association of Flint and Lime Glass Manufacturers will be held at Atlantic City during July.

The National Ceramic Federation of France will hold a Congress in Lyons from August 13 to 25.

had become a source of revenue for the nation.

It was during this period that Meissen attained the zenith of its fame. Building on the foundation that Boettger had laid, Herold carried its productions to the highest pitch of perfection. The Boettger processes made possible the Rococo figures of this date, so perfect in form and, thanks to Herold's genius, so exquisite in coloring.

The Meissen works today stand in the forefront of perfection as far as

A Glass Mosaic Curtain

The New National Theatre in the City of Mexico and its Remarkable Curtain—Some Facts About the Masterpiece and a Description of the Scene Depicted

THE new National Theatre now nearing completion in the City of Mexico is remarkable from many viewpoints. Architecturally no absolute historical style has been followed. "Classical motives have been arranged into new forms to meet existing requirements, and the angular lines of the tympanum have been transferred into curved and parabolical forms, producing wonderfully soft and pleasing effects." Notable among the novel ideas which have been introduced is a spacious winter garden, separating the auditorium from the ballroom. The whole building is a tribute to the work of its distinguished architect, Senor Adamo Boari. The ceiling consists of a series of arches concentrating at the proscenium. Glass has been used in the construction introducing a novel lighting scheme.

The building is constructed of white marble, most of which was taken from Mexican quarries. Before completion over eight million dollars will have been expended in the work. The building covers an area of five acres and the seating capacity of the auditorium is three thousand.

Of particular interest is the glass mosaic curtain which is to grace the theatre, the selection of which cost the architect much time and thought. Nature had provided a scene, dear to the hearts of Mexicans since the days of the Montezumas, and it was decided to depict the perpetual snow-capped peaks of Ixtaccihuatl and Popocatepetl.

The curtain was required to be fireproof; and while it was at first thought that the scene could be painted, it was decided that this would hardly do, for the reason that even a small fire would crack the paint and cause it to blister and peel. It was next decided to reproduce the scene in glass. The famous Venetian and Bohemian glass was investigated, but the desired result could not be obtained. Finally it was suggested that the curtain be made in mosaic of Tiffany "Lustre" glass, and this proved to be just the material required. The glass is possessed of a brilliant opalescence due to a process discovered by Mr. Louis C. Tiffany. In the composition of the glass, metals such as iron, tin, antimony and the like are used. The metals are then brought to the surface by reducing the glass in a flame, and the opalescent effect is further heightened by subjecting the glass to metallic fumes. The variations of colors produced by casting different shades of light upon the glass are exceedingly beautiful, and well suited to reproduce the play of light upon the famous mountains under the glow of the setting sun.

In order to make a true picture of the scene an artist was sent to Mexico to paint the requisite details. The

task of reproducing the painting in glass was no small one. Twenty mosaic workers have been employed for over fifteen months at this work under the direct supervision of Mr. Tiffany. Bits of glass a fraction of an inch in area are inlaid by a backing of fireproof cement an inch and one-half thick, and this in turn is supported upon a steel frame. There are nearly a million separate pieces of glass, covering an area of 2,500 square feet. The entire weight of the curtain is twenty-seven tons, and yet when in place it will be raised in but seven seconds by hydraulic mechanism. It would be impossible to make the curtain in a single sheet of the dimensions required and transport it safely to the City of Mexico. For this reason it was decided to divide it up into sections. Each of the small sections is three feet square. They are placed in a bronze frame which conceals the joints and gives one the impression that he is viewing the scene through the panes of a large window.

While the brighter parts of the scene are reproduced in "Lustre" glass, and this same type of glass is used to a large extent throughout the scene, the snow on the crests of the mountains is reproduced in dense opaque glass, so that it always appears snow white with only a slight tinge as different colored lights are cast upon it. One of the drawbacks that an artist who paints on canvas has to contend with, is the fact that his pigments do not reflect sufficient light to portray accurately a bright sky or a sheet of sunlit water. The painted surfaces reflect only a small portion of the light they receive, and in order to produce the effect of brightness it is necessary to tone down and subdue the darker parts of the picture. In this respect the artist who paints with glass upon a canvas of cement has a distinct advantage. The light reflected by the glass is relatively so much greater that the colors of the darker portions may be reproduced in their natural tone.

"The scene shows the last rays of the setting sun, to the right of Popocatepetl, gilding the icy summits of the volcanoes and revealing the prone form of Ixtaccihuatl, the upper slopes of the mountain suggesting her streaming, luxuriant hair. Cold and impassive she lies, while the consuming fire that burns in Popocatepetl's breast is depicted by the glowing vapor from the volcano opposite.

"In the foreground fir trees stand out in bold relief, and in a gorgeous harmony of tone are displayed the variegated leaves of the Bougainvillea and Aralia. These and the giant Cacti present a color picture truthfully portraying the tropical charm of the country. At the base of the foothills of the mountains, a stream of water winds through the fertile valley. Above is the vast expanse of sky, the glory of the blue changing to

a deep purple as night approaches. On viewing the curtain the spectator is impressed with the deftness of the artisans at the studios who executed this poem in glass. The minutest details, such as the stem of a flower or the needle of a fir tree, are as realistically pictured as are the glistening sides of the snow-covered

mountains. The completed curtain illustrates the decorative and ornamental possibilities of the Tiffany Favril Glass. Its opalescence, iridescence, and the beauty of its finish lend a touch of reality to landscape scenes and pictures of natural beauty that cannot be obtained as effectively through other mediums."

Pencilings of Potteries

EAST LIVERPOOL, O.—The new offices of the Knowles, Taylor & Knowles Company, which have been under construction for some time, are now being occupied. The private and general offices are on the second floor, and the office manager and stockkeeper on the first floor. In all there are eight rooms, each equipped with the most up-to-date office furnishings.

Grafton, W. Va.—Work is soon to be started on a pottery to be erected by J. H. Irving and C. H. Warner.

Napa, Cal.—James Tiffany, of Trenton, N. J., is considering the erection of a \$25,000 pottery in this section. The local board of trade is in communication with Mr. Tiffany, and it is possible that an agreement may soon be reached.

Parkersburg, W. Va.—There is still some doubt existing over the erection here of a nine-kiln pottery with flint and spar mill attached. J. G. Lee, formerly with the Knowles, Taylor & Knowles Company, of East Liverpool, whose name has been connected with the new company, neither affirms nor denies that he is to become associated with the new interest. It is also admitted that "times are not ripe" for the building of such a large general ware pottery.

Parkersburg, W. Va.—Kilns for the new Lessell art ware pottery are now being constructed, and it is said by kiln builders that the new plant will likely be ready for operation within two months. Machinery has been ordered, and this will be installed as soon as the construction of buildings will permit.

Sebring, O.—The Oliver China Company will enlarge and rebuild a number of decorating kilns in order to care for an increasing business. A fire originating in the straw shed recently caused a loss of \$1,000.

Syracuse, N. Y.—A fire which started from a kiln, threatened to destroy the pottery of Mrs. Adelaide A. Robineau. The building, a three-story structure, filled with valuable articles made by Mrs. Robineau, is situated at some distance from the nearest hydrant, and

it was with difficulty that firemen finally extinguished the blaze.

Salineville, O.—The National China Company has commenced the construction of a large reservoir on a hill adjacent to the plant. This will give the pottery an adequate water supply.

Wellsville, O.—Fire said to have been of an incendiary origin, caused a loss of approximately \$4,000 to the plant of the Wellsville China Company, late in May. The plant was fully insured.

Zanesville, O.—Work is to be started in the fall on a pottery which will give employment to colored men exclusively, with the exception of white superintendents. The promoters are among prominent colored residents of the city. N. S. Buhne and George W. Potts have incorporated the new concern as the Betterware Pottery Company, with a capital stock of \$10,000. The pottery will be a two-story structure of concrete and will be located on the North River road.

Electric Porcelain Potteries Combine

The formation of a combination of electric porcelain potters in New Cumberland, W. Va., and in East Liverpool, O., was completed in the last-named city recently by J. H. Parker, of Boston, and George O. Anderson, of East Liverpool. The name of the company will be the General Porcelain Company of New Jersey, recently incorporated. Deeds for all properties here have been filed at Lisbon, Ohio, the consideration in the several instances being from one to five dollars. New offices will be opened and all business will be directed from the East Liverpool headquarters. The arrangement follows conferences in Trenton, Pittsburg and East Liverpool during May. One concern in East Liverpool and several in Trenton are said to have refused to enter the combination.

The plants taken over are the Ohio Porcelain Company, the George F. Brunt Porcelain Company, the Anderson Porcelain Company and the Electric Porcelain Company of East Liverpool; the United States Porcelain Company of New Cumberland, West Virginia, and three firms in New Jersey. J. H. Parker of Boston, one of the largest dealers in porcelain electric supplies, has been elected president.

Glimpses of Glass Houses

Being a Page of Short Notes of Business Affairs in the Different Factories

Aldenville, Pa.—An extensive addition is being made to the plant of the Clinton Cut Glass Company. The capacity of the shop will be more than doubled.

Chicago, Ill.—Max L. Brede has purchased a lot at Calumet Avenue and Fortieth Street, on which it is planned to construct a large factory with sufficient room for the operation of a glass cutting and decorating plant, employing about one hundred and fifty men. Mr. Brede, who is vice-president of Albert Pick & Co., will engage in business for himself.

Connellsville, Pa.—The capacity of the Ripley Glass Company plant has been increased by the addition of two shops.

Corning, N. Y.—A large addition is to be built at the Corning Glass Works. The building will be built in the form of an L, with one leg two hundred and thirty-four feet long, and the other two hundred and ninety-seven feet long.

Elgin, Ill.—Negotiations which will bring a new industry to this city were closed recently when the Koch Cut Glass Company of Chicago purchased an extensive property on River Street. The building will be converted into a factory and operations will begin with a force of about twenty-five hands during the present month. Mr. Koch has been identified with the glass industry for thirty-five years. Thirteen years ago a small factory, employing three men, was established in Chicago. Since then the business has developed so rapidly that frequently as many as seventy-five men are given employment. Within a year it is expected that one hundred men will be working.

Lancaster, O.—A sprinkler system has been installed in the factory of the Lancaster Glass Co., Lancaster, O. The company recently appointed the W. H. Dunn & Co., 54 Murray Street, New York City, as their representatives for New York and vicinity.

Middletown, N. Y.—The Tuthill Cut Glass Company, has issued a booklet entitled "The Connoisseur." In addition to a description of the Tuthill lines, the booklet contains considerable useful cut glass information.

Natrona, Pa.—The Pennsylvania Salt Manufacturing Company has commenced work on a building which will include an emergency hospital. The first floor will contain a reception room, offices, operating room and bath. The second floor will be provided with sleeping and bath facilities, where patients may be made com-

fortable. The basement will be used for storage purposes. The building will be of brick with concrete foundations.

Oregon, Ill.—The plant of the National Silica Company is electrically equipped throughout. All machinery is in duplicate, and the material is handled by travelling cranes and clam-shell bucket. Experimental tests and trying out devices have been carried on for the past year at fifteen per cent. of capacity, which after June 15 will be six hundred tons daily. The product is of the finest Illinois glass sand, fine in grain, easily fused and is the best material for rich table ware, druggists' bottles, plate glass and potters' placing purposes. The firm's general offices are in the Monadnock Block, Chicago, Ill.

Saginaw, Mich.—The Central Cut Glass Co. of Chicago, capitalized at \$100,000, will locate here July 1, employing 100 men, according to a recent announcement of the board of trade.

Wheeling, W. Va.—The capacity of the decorating shop at the H. Northwood Company's plant will be doubled in the near future and a new lehr will be constructed.

Wheeling, W. Va.—The Central Glass Works have issued the following notice: We call your attention to the annual shut-down of all glass factories during the summer months. To insure prompt shipments would suggest that orders be placed at once, specifying later shipping date. Factory closes July 1st, but we continue to ship from stock through the shut-down. However, you well know a manufacturer's stock is broken immediately after closing down.

The Bohemian Glass Industry

An industry that for centuries has flourished and is well known in all parts of the civilized world is the celebrated and the highly artistic Bohemian glassware. Two factors have, in particular, contributed to give Bohemian glass a commanding position in the world's markets and a prominence for fine product which compares well with Venetian goods; first, the exceptionally artistic manner in which the cut and decorated glass is produced, and second, the thorough and united efforts of the trade to extend their market to every corner of the globe. In Bohemia there are 2,540 factories, employing about 26,000 persons, engaged in the manufacture of glass and glassware, to say nothing of the 7,500 persons employed in what is known as the house industry.

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.
CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
Amalgamated, April, 1905.
POTTERY AND GLASS, Founded 1908.
Amalgamated, April, 1909.
REG. U. S. PATENT OFFICE.

PUBLISHED ON THE FIFTEENTH OF EACH MONTH BY
HUOTT PUBLISHING COMPANY
395 FOURTH AVE., COR. 28TH ST., NEW YORK.

THOMAS A. CAWTHRA, *President and Treasurer*
EDMOND J. HUOTT, *Vice-President*
FRANK F. LYONS, *Secretary*

DEVOTED TO THE INTERESTS OF THE POTTERY, GLASS, LAMP, ART METAL
AND ALLIED INDUSTRIES.

T. A. CAWTHRA, *Managing Editor*
PROF. CHARLES F. BINNS, *Technical Editor*
THIS MAGAZINE IS A MEMBER OF THE AMERICAN TRADE PRESS ASSOCIATION.

SUBSCRIPTION RATES: UNITED STATES, \$2.00 PER YEAR. ALL OTHER
COUNTRIES, INCLUDING CANADA, \$2.50 PER YEAR.

Change of copy and instructions regarding advertisements appearing
in the magazine must reach this office not later than the 5th of the
month, as the first forms are sent to press on that date.

Entered at the New York (N. Y.) Post Office as Second Class Matter.

VOL. VI. JUNE, 1911. No. 6.

Applied Circulation

THAT the trade paper as an advertising medium, in its field, has an undisputed advantage over publications of a more general nature, may readily be seen by a simple comparison. While with the general publication, circulation is largely a matter of *quantity*, with the trade paper there must be *quality* as well. The general publication goes to thousands of places and persons unconcerned with your product—the trade paper circulates among members of that certain trade which it represents. It goes to the manufacturer, the wholesaler, the jobber and the retailer, and if it has a circulation of ten thousand it may be vouchsafed that ten thousand people want it and will read it. The circulation may be widely scattered and yet when each copy reaches its destination it finds there a field. Many suburban department stores and retailers depend entirely upon the trade paper for knowledge of the conditions of business. They want to know where they can buy to the best advantage, what to buy and when to buy it. The manufacturer studies the trade press in order that he may keep a pace with progress and the wholesaler, in order that he may find a field for his goods. In attaining to these ends the advertising as well as the reading pages are of first importance and the person advertising in the journal which represents his field need have no fear that his space will be overlooked. Rather he may feel that the reader will appreciate his effort in making known his lines.

The Loan Shark

THE campaign for the improvement of loaning conditions in New York and other large cities under the joint auspices of the Russell Sage Founda-

tion and the Merchants' Association of New York has enlisted the interest and support of many large employers of labor and is worthy of at least the moral support of all others in whose opinion honesty stands as a valuable asset for good citizenship.

The extent of the usurious loan business in New York City is twenty millions annually, the net profit of the money-lenders exceeding one hundred per cent. a year on the capital invested. The fear of discharge, due to the attitude of many employers toward men who assign their wages for loans, serves the loan shark as the most efficient collection agency which could be devised. The losses in the salary loan business; therefore, are nowhere near so large as the loan sharks claim. Evidence that the borrower's fear of discharge gives the lender the potential means of extorting high rates, is found in the fact that salary loan sharks will not, as a rule, lend to those employed by concerns where the rule of discharge does not exist. From obligation to the loan shark and fear of discharge, it is but a short step to petty larceny, embezzlement and forgery.

Much has already been done toward lessening the evil by the formation of co-operative savings and loan associations and the enactment of laws, but the field for improvement is still a wide one. Further restraints of the evil are suggested in the recommendations recently adopted by the Russell Sage Foundation and the Merchants' Association of New York in joint session:

First—That employers rescind rules of discharge, in order to assist employees in resisting unreasonable interest charge and deprive money-lenders of the power of extortion.

Second—That all employers disregard claims filed by money-lenders against the wages of employees, not in direct compliance with law, the employers to interest themselves in assisting employees involved with loan sharks.

Third—That, in self-interest as well as for the benefit of their employees, all large employers of labor encourage and assist in the creation of co-operative savings and loan associations in their respective establishments.

Fourth—That laws be enacted which will allow a reasonable rate of interest on all small loans and provide for the licensing of money-lenders and the efficient supervision and control of such licenses, preferably under the supervision of the State Banking Department.

"Recutting" Cut Glass

IF she comes rushing into your shop and thrusts into your waiting palms a package all done up in tissue and ribbons, which you, of course, gingerly unwrap, discovering within a \$1.98 cut glass water bottle with the neck broken off, don't blame her if she requests in the most casual way that you "cut it down into a nut bowl," and says she'll "wait while it's being done"—she has undoubtedly been reading this delightful bit of information (?) in the *Woman's Home Companion*.

An accident to cut glass invariably plunges the

owner of it into clouds of gloom, but often these clouds have silver linings. Before throwing the pieces away, examine each piece separately and see if it could be cut down into anything smaller. Shops which deal in cut glass usually have a cutter on the premises.

A case is told of a bride who, upon entering the dining room, arrived in time to see, but not to prevent, her maid from pulling instead of pushing the extension table, and as it separated in the middle several pieces of valuable cut glass, which had been placed there during the cleaning time, fell through with a crash to the floor. It seemed a hopeless accident, but a rose bowl was cut down from a decanter, following the pattern near the neck, which had broken off, a small violet holder was cut down from a tall vase, a tiny sugar bowl from a vinegar cruet, and a small bon-bon dish was saved from a larger cut glass bowl.—*Woman's Home Companion*.

Now, if the glass cutter were also a lapidary, and could carve the "scraps" into brilliants, to be afterward mounted into marquise rings or la vallieres, her cup of joy would indeed be filled.—*Exchange*.

Visiting the cutting department of a prominent New York establishment, the writer was witness to an incident not unlike that described in the introductory paragraph. The bottle in question, however, was of a value considerably greater than \$1.98. Although the customer expressed no desire to wait, to do so would undoubtedly have proven interesting and instructive. Scattered about the repairing table were other objects of cut glass awaiting the cutter's wheel—a flat piece from which one handle had been broken, a vase from which a corner had been chipped, a compote from which the stem had been snapped, and on another table recut pieces, perfect in shape and design and with no indication of having been repaired. Lapidary artists were present, although in a separate section of the department.

According to the manager, cut glass repairing had been carried on in the department for a number of years and at a considerable profit to the establishment. In recutting it is not always possible to follow the wishes of a customer, but if left to the judgment of the cutter, the result will seldom be found unsatisfactory. Recourse to repairing is naturally made mostly by those who have broken a part of a set, which it is impossible to replace, or by those who through sentiment wish to preserve a gift or rare cutting. When a broken piece may be replaced at a lesser cost than is involved in repairing, recutting loses many of its advantages. The fact that broken cut glass objects may be, and are, constantly being repaired, none the less remains.

As a Man Thinketh

An old Quaker was one morning watering his cow at the town well, when the new neighbor drove his horse up to the trough.

"What kind of people live in this village?" asked the newcomer.

"What kind of people did thee live amongst where thee came from?" asked the Quaker.

"Oh, it was a good place to get away from. The people were always taking advantage of me and were small and mean."

"I am sorry, neighbor. Thee will find the same here."

And the man did. He quarreled with all who would quarrel and soon moved on.

In a few months another family came to the same town. The Quaker met the new neighbor at the well. The same question was asked by the stranger. Again the Friend asked his question.

"What kind of people did we have where we moved from?" said the stranger. "The best and dearest people on the earth. We wept in deepest sorrow to leave them."

"Be of good cheer! Thee will find just as good and beautiful people here," said the old man.

And the new stranger did.

This may or may not be fiction. But it illustrates a great truth. Not only every community but every large business organization is apt to contain at least one individual who is continually complaining of ill-treatment. His fellows take advantage of him; he does more than he is being paid for; his hours are too long; the boss is mean and unappreciative.

You know the kind, and you who do your work with an uplifted chin, a cheerful smile, words of encouragement to the faint-hearted, and whose aura is always of a roseate hue, have observed the end of the malcontent. The man who thinks happiness is enveloped in its own glorious effulgence, while the man whose thoughts are in the shadows of discontent looks out upon a sunless prospect the perspective of which is obscurity.

In other words, in the vernacular of the day, a man generally gets what is coming to him.—*The Transmitter*.

Rossetti and His China

Ford Maddox Hueffer tells in "Memories and Impressions" a story of Rossetti and his china collecting. A certain potter had acquired a valuable set of Chinese tea things of which he had duplicates made in his pottery. Then he got an agent to sell the imitations to Rossetti for a large sum.

"Coming to tea the next day," relates Mr. Hueffer, "he remarked to Rossetti: 'Hello, Gabriel, where did you get those clumsy imitations?' And eventually he sold the originals to Rossetti for a figure considerably higher than that at which Rossetti had bought the forgeries.

"At each visit thereafter he brought one of the forged cups in his pocket, and while Rossetti's back was turned substituted the forgery for one of the genuine cups. At the end of the series of visits therefore Rossetti once more possessed the copies and the potter the genuine set, which he sold, it is believed, to M. Tissot."

Personal Notes

F. W. PRIMROSE, with Graham & Zenger, 40 Murray Street, New York, returned recently from a four months' trip throughout the United States extending to the coast. He found business in Thereshtienthal glassware to be excellent.

J. W. Potter, of the Stillman Safety Lamp Company, 68 Murray Street, New York, spent the month of May among wholesale houses in New England. At present he is traveling through the Middle West.

W. S. Pitcairn, 44 Murray Street, New York City, sailed for England, May 20, on the *Carmania*.

T. Downs, Jr., Philadelphia representative of A. H. Heisey & Company and J. Hoare & Company, was a recent visitor in New York.

A. J. Bennett, president of the Cambridge Glass Company of Cambridge, O., spent a week in New York City late in May.

E. Torlotting, 25 West Broadway, New York City, returned recently from a business trip through the Middle West. He will sail for Europe June 22.

H. A. Robb, who joined the selling force of the Genesee Cut Glass Company, of Rochester, N. Y., last January, has been meeting with remarkable success in his territory, Southern Ohio and West Virginia. Buyers find the Genesee collection a valuable one to handle.

Daniel C. Ripley, president of Ripley & Co., Inc., Pittsburg, Pa., was elected vice-president of the National Association of Manufacturers, at the annual meeting held in New York City in May.

W. A. Barris, of the Barris & Linhardt Co., glass and crockery manufacturers' representatives, in St. Louis, Missouri, has severed his connection with that firm.

Colonel W. A. Rhodes, a prominent stockholder in the Colonial Pottery Company of East Liverpool, Ohio, has disposed of his holdings to Will Robinson, sales manager for the company.

H. C. Kupper, 52 Murray Street, New York City, sailed for Europe May 30 on the *Kron Prinzessin Cecilie*.

James H. Mulheron, until recently general manager of the Cook Pottery Company of Trenton, N. J., has

been appointed sealer of weights and measures for Mercer County.

J. H. Venon, 43-50 West Fourth Street, sailed for Europe on the *Savoie* May 25. Mr. Venon will first spend a month at glass factories in Sweden, and the remainder of the time in Limoges.

H. D. Wintringer, president of the Steubenville Pottery Company, Steubenville, Ohio, recently spent several days in New York City looking for new ideas for the fall season.

John Stamm, who was formerly general manager and superintendent for the National China Company of East Liverpool, Ohio, is now connected with the Croxall Chemical and Supply Company in the same city.

Edward Boote, 46 West Broadway, accompanied by Mrs. Boote, sailed for Europe on the *Caledonia*, May 27.

Victor G. Wickie, president of the Imperial Glass Company of Bellaire, Ohio, recently visited the firm's New York representatives, Cox & Lafferty, at 25 Park Place.

Mr. and Mrs. George W. Kinney are spending a vacation in Europe. Mr. Kinney is of the firm of Kinney & Levan, Cleveland, Ohio.

Spencer Clayton has been made foreman of the Delaware Pottery to succeed Richard Walmsley.

B. Banner, of the Banner China Company, Beaumont, Texas, "The Chinaman from Texas," has been in town for several weeks placing liberal orders among crockery and glass firms.

D. W. Denton, with the H. C. Fry Glass Company, sailed for Europe on the *George Washington*, June 8.

W. H. Tams, of the Greenwood Pottery Company, Trenton, N. J., has purchased a large tract of land near Cadwalader Park overlooking the Delaware River, and will construct a residence there.

E. J. Ridgway, of Meakin & Ridgway, 43 W. Fourth Street, is in Europe, having sailed from Canada a few weeks since.

A. Gredelue, 43 W. Fourth Street, will sail for Europe, June 22d, on *La Lorraine*.



A View in the Open Stock Section of the Macy China Department

A Retail Store That Cuts Its Own Glass

The Location and Scope of a Prominent New York Department Store—A Description of the China and Glass Departments—The Glass Cutting and China Decorating Shops

A RETAIL store, with a single department so large that it controls the output of numerous foreign factories in addition to an extensive plant located in the same building and another even larger at a distance of only a few city blocks, may not be found within the business confines of every American city, nor are they of common occurrence in the great city of New York, where nothing is surprising or unusual, and in only one is the plan so thoroughly carried out as in the shopping mecca herein to be described.

Located in the busiest section of a busy city—where two uptown surface lines intersect and cross two others, an Interborough elevated line above them all and an Interstate tube burrowing its way beneath—the Macy store stands boldly out, the center of the New York shopping district. Founded over half a century ago, the business was moved to its present location from Fourteenth Street in 1902. Twenty-four acres of floor space are occupied and employment given to five thousand persons. Taking in the factories and industries controlled by R. H. Macy & Company, the number of employees exceeds ten thousand.

The china and glass department is unique among all others. Of such dimension is the business therein transacted that the firm finds a market for, owns and operates, a glassware factory at Steinschonau, Bohemia; a pottery at Rudolstadt, Thuringia; a decorating plant at Carlsbad, Austria; a porcelain decorating shop at Limoges, France; a cut-glass and china decorating shop on the premises, and a cut-glass plant on Tenth Avenue. Nor are the goods carried, from these alone, but represent also a full assortment of products from other leading manufacturers.

The department together with housefurnishings occupies the entire basement floor, open stock dinnerware on the Thirty-fourth Street side, lamps on the Broadway side, cut glass in the center, and the cheaper grades of china and kitchen ware in the rear. Grouped about the cut glass enclosures are sections for art pottery, fancy china, imported glass, marbles, and bronzes.

The dinnerware line, in addition to the many open-stock patterns of Macy's own Swarzburg china, contains open-stock patterns of English, German, Austrian and domestic manufacture. The Swarzburg line alone, in border, spray, and white and gold decorations, consists of almost twenty patterns.

An interesting collection on view in this section is a set reproduced from a dinner service presented to Martha Washington in 1783 by French officers serving in the Continental army. Few of the original pieces have been preserved; one, a saucer, being in the Smithsonian Institute. In the center is a sunburst in gold, bearing the Washington monogram. Around the rim is a gold chain of fifteen links, each link representing a State, and outside of this a thin blue border.

Continuing through the china departments, one may see sections devoted exclusively to fine plates—Wedgwood, Amsley, Foley, and Macy's own; sections for bedroom and boudoir breakfast sets in Royal Doulton; Japanese ware in bright yellow or dark green; gold-covered china; china for children; toilet, kitchen and cooking ware, and everything which might properly be placed in an up-to-date china department.

The cut glass section is in an enclosure separating it somewhat from other sections—a department within a department. Goods are displayed on square tables with mirror tops or in cabinets with mirror or glass

shelves and mirror backs. The glass shown is not to be compared with the dull, lustreless lines with which the market is flooded—it is Straus cut glass, made to meet the requirements of a trade which its quality has helped to establish. There are also superb specimens of engraved glass from the firm of Lobmyer in Vienna, for whom Macy is the sole American representative—specimens which but few artists can execute. Thus a twelve-inch elliptical plate, engraved in the center with a charioteer and on the border with ancient animal figures is valued at one hundred dollars. There are tables of silver deposite ware on plain or colored glass or on china, all of which is decorated on the premises; engraved Egerman glass, the engraving reaching through the brown coating to the white under surface, giving a pretty double-color effect; Museum replicas of the Eighteenth Century; gold decorated

"The Dancing Faun," "The Three Graces," "The Flight of the Soul," and other classic and historic figures. The bronze section, with its large assortment of subjects, adjoins.

A distinctive feature of the lamp department is a collection with pottery bases, in which beautiful Japanese vases have been adapted to practical uses. Some of these are covered with wicker network, and all have shades to match. Two or more large tables are devoted to lamps with decorated silk shades and several others to cast, leaded, and art glass lamps. There are also extensive lines in artistic metal electroliers and in domes and clusters.

In addition to the department in the basement, is another on the main floor, devoted exclusively to bargains. Goods displayed on tables in this section are never returned to stock, and must remain until sold.



The Macy Glass Cutting Department on the Eighth Floor

glass in many novelties, and glass decorated to order.

The art section is a beautiful arrangement of beautiful wares. Thus one table is devoted to Weller art pottery; another to Italian majolica vases, with floral and fruit treatments in heavy relief and natural colors; one to odd pieces and figures in genuine Irish Belleek with its peculiarly beautiful lustre, with decorations of thistle, rose and shamrock, all made in County Fermanagh; others of German china table decorations in plain white or with decorations, and still others in Japanese art ware in a variety of shapes, colors and designs—blue decorative objects and articles with hand-painted floral and landscape views in pink, green and gold, from Nippon.

The marble section is made to represent a little court with the "Crouching Venus" presiding in the center, surrounded by figures and busts on pedestals—"Cupid and Psyche," "Venus de Milo," "Adriana,"

The prices asked in an "old-fashioned Macy sale" is sufficient indication that this will not be for long.

On the eighth floor is a feature which may not be seen in any other department store in the world, a cut glass factory and china decorating plant, the former containing fifty wheels and the latter, four large kilns.

The interior of a glasscutting establishment provides a variety of scenes which rivet the attention and make one loth to leave it. The long rows of toilers at their wheels, the numerous belts in motion and impelling the machinery, the different interesting minor processes, and the profusion of beautiful wares, all have a fascination for the visitor. There are many steps in the operation of evolving a finished cut glass product.

First, the "rought grinder" carves out the design by pressing the form to the edge of a wheel of steel, on which sand falls from a hopper. This is followed by grinding on a wheel made of a stone composition, and

this by treatment on a finer wheel, after which come the wooden wheel, polishing and washing, and the application of various other processes not mentioned herein by which are imparted the dazzling luster characteristic of the ware, which brings out the design in all its distinctiveness and beauty. Some of the designs are remarkable for their fineness and intricacy, and the spectator wonders—even as the work goes on under his eyes—how so much artistic minuteness and certainty of touch can be attained by means of mere grindstones.

The china decorating plant is likewise of fascinating interest. The evolution of a beautifully decorated piece of china from a plain white body, from the application of color to firing in the kiln, may be watched step by step. Designs from the simplest to the most intricate, conventional, symmetrical or floral—are masterfully executed. To those who wish to have something in china odd or differing from the usual, the decorating department offers unusual opportunities, for they may have the satisfaction of seeing their own ideas applied to the service which they are to use. In the same way, initials, monograms, or insignia may be placed on china or glass in accordance with the wishes of the purchaser.

Another interesting process is the preparation of silver deposit ware. A silver paint is first placed upon the object of glass to be decorated. Care is taken that this covers no part of the body not included in the design. The piece is then fired. Afterward it is placed in an electrolytic bath, the silver adhering to the parts covered by the pattern. The object is then brushed and polished and is ready for the market.

Porcelain Poodles

The day of the china and faience poodle may be said to have been the closing years of the eighteenth century and the twenties and thirties of the last century, a period when the poodle was the favorite pet animal of the contemporary lady.

In the old English china works the dog was a sort of potter's standby, says the *Queen*,

and hardly one firm but turned to the manufacture of china and faience poodles from Bow to Rockingham. In size they vary from about six inches down to one

inch, the finest figures being the small ones, often exquisitely modelled. They occur standing, lying down, seated upright and in many other attitudes. There may be no end to your collection, as you will find innumerable varieties in size and position.

Commonest of poodles are the Staffordshire examples, sitting bolt upright, and very much rarer are the recumbent dogs reposing on royal blue cushions. Porcelain poodles were produced at Bow, but unlike their cousins of Rockingham the Bow canines

were lean and scraggy specimens of their race, with legs of an almost impossible thinness. They were modelled prior to the year 1776.

The finest porcelain poodles were produced at the celebrated Rockingham works, and they were manufactured between the year 1820 and the closing of the works in 1842. The animals themselves are nearly always plain white in color, but sometimes their bases or stands are of a rich royal blue enriched with a gilt line. Occasionally the bases are ornamented with green and gilt foliage.



The Lamp Department.



In the China Department

Retail Trade Notes

AN effort to introduce an adapted form of the English system of co-operation in retail stores is being made by the United Stores Association, a \$1,000,000 corporation, which recently opened extensive offices in New York City. Instead of having the consumers co-operate, as has been the object of the English system, this association aims to have responsible retailers of various lines to buy together, to advertise together, to deliver together, thus decreasing to a large extent the overhead expense in conducting a retail establishment.

Dealers of the best caliber are to be secured as members upon payment of a comparatively small fee. They will buy their stocks from the association's warehouses and give consumers a receipt for all purchases. Consumers may become members upon the payment of two dollars (getting an accident insurance policy as a bonus), and may then exchange their purchase receipts monthly for cash to the extent of six per cent. of the gross purchases that they represent. Large newspaper space is to be used in advertising the association stores, together with house-to-house canvassers to secure patrons. The individuality of the dealer is not to be disturbed in any way. Officials of local and national retail associations are said to be interested.

The A. B. Closson, Jr., Company, art store, and the F. Schultze Company, dealing in porcelain and glassware, both of Cincinnati, O., will exchange locations early in July. The Closson concern is now at 110 West Fourth Avenue, and the other firm is next west. The Schultze Company has larger quarters than are required for its present purposes, and the other house wanted a greater area and yet remain in the same location; hence the change.

It is expected that the last section of the new store being built at Market and Jones Streets, San Francisco, Cal., for Praeger's department store will be completed during July.

The Carl Company store in Troy, N. Y., which was reopened early in May, contains an extensive cut glass, china and housefurnishing department.

A Japanese village has been installed in the china and glass department of the Horne store in Pittsburg. The village, which is in the center of the dinner-ware floor, has proven to be an unusual attraction.

W. O. Coleman, of Chicago, has purchased the Perkins Crockery Company and the Van Steenbergh and Hurst Crockery Company, which adjoin each other at

120 and 122 North Tejon Street, and will consolidate the two stores. Mr. Coleman is president of the Burley and Tierrell Company, Chicago's largest crockery concern.

Hale Brothers, who have department stores in San Francisco and Oakland, Cal., have secured well located sites in both cities and will erect new stores. It is probable that the San Francisco building will be completed first.

Tull & Gibbs, proprietors of department stores in Spokane, Wash., and Portland, Ore., will discontinue business in the latter city and will devote their whole attention to the Spokane establishment.

The Susong-Russell Company has started in business in Princeton, W. Va., with a capital of \$25,000. Among other lines, pottery, glass and lamps will be carried.

Roth Brothers' department store in Superior, Wis., was destroyed by fire May 24, with a loss of \$150,000.

The Hand-in-Hand Company has been granted a charter to operate a department store in Chicago. A crockery department will be included, and it is said that a Bohemian glass plant may be established.

The Nathan-Dohrmann Company of San Francisco, Cal., conducted a special sale of hand-painted china during the last week in May. Plates and cups and saucers were particularly popular.

The Broadway Department Store of Los Angeles, Cal., recently announced a special sale of 8,888 pieces of imported china samples. The sale commenced on May 21 and was continued for two weeks.

June 5-10 marked another innovation at the Wana-maker stores—the establishment of "New Home Week." Current advertising matter explained the sale as follows: "Old Home Week has become a popular idea all over the country. No matter for how long or how far the people wander, there is always the tie of sentiment to the old home. But there is a still stronger tie—the tie of the immediate present and the new home. June is the month when many brides will be seeking new homes, so this week we shall show how splendid stock can help the new home, whether it be a flat in the city or a comfortable cottage at country or seashore or a more pretentious mansion." Among the many new things shown were complete lines of upholsteries and draperies, carpeting, furnishings, china and glass.

Practical Science Department

Edited by Prof. Charles F. Binns

A Plea for Co-operation—By Ernest Mayer, Beaver Falls, Pennsylvania

This article is reprinted from Volume XII of the Proceedings of the American Ceramic Society

The following paper was prepared for presentation at the "Potters' Session," Pittsburg, Pa., Monday afternoon, February 7th, 1910, to which a special effort had been made to bring in members of the United States Potters' Association from East Liverpool, Wheeling and surrounding territory. As will be observed, the paper is exhortatory in form and was primarily intended to bring about a discussion in which members of both bodies could take part. Mr. Mayer was prevented from presenting it in person, and for that reason it was read by title.

AS a member of both the American Ceramic Society and the United States Potters' Association I desire to suggest that there is a mutual advantage almost amounting to a necessity for bringing these two organizations into somewhat closer touch. The only attempt in this direction, so far as I know, was made about two years ago, when the practical potters and foremen of the various manufactories in East Liverpool and vicinity formed a local society to discuss the various manufacturing problems that came up in their actual working experience. For a while the members took a great interest in the new work and the meetings were fairly well attended. I had the privilege of attending some of these meetings, and was very much struck with the earnestness and enthusiasm shown.

This local society, if I am correctly informed, no longer exists, and if the reason given for its demise is a true one, it shows a very deplorable condition of things. In the interest of the pottery manufacturers of this section it is important that this local club should at once be started up again, because by the interchange of ideas only can any potter reasonably hope to make any substantial progress in his business.

We all have our problems to solve, and there are only three ways of working them out:

- 1st, To work them out unaided in any way.
- 2d, To turn to the literature of the subject, and seek to find whether anything has been printed by others bearing on the problem we have in hand.
- 3d, By exchange of views with others who have experience along the same lines.

For each to work them out unaided is entirely too long and tedious a process and an awful waste of human energy. When one turns to literature of the subject it usually happens that the person seeking the information finds it given in chemical terms with which he is not acquainted. This statement is intended to apply not to the ceramic chemists, but to the average pottery superintendents and foremen as we find them in our factories today. There remains as the only alternative the seeking of advice or assistance from some friend, with whom he can talk the matter over. As I view the matter, this latter is the method by which

the bulk of the progress of the day has come, and on this method we must still rely.

The American potter has before him today some great problems. We all know that within our country there are immense deposits of white burning clays, but how many manufacturers are using American clays today? It will at once be asked what is there offered for the American manufacturer to buy? Unfortunately the answer must be that there is very little, but the principal reason why there is so little is that the American potter is very timid in making any changes in his body mixes, and does not even experiment willingly. This timidity comes in a very large measure from lack of positive information as to how far changes can be made without endangering the product.

There is much literature bearing on the subject of pottery bodies, and these limits of practical body composition have been fairly well worked over. There is the splendid pioneer work of Dr. Seger and a very great deal in the *Transactions* of both the American and the English Ceramic Societies, and in a number of books, but unfortunately the bulk of this literature is entirely sealed to the understanding of the average foreman or burner or superintendent, because it assumes a knowledge of chemistry, and ability to use chemical formulae, and possibly some mathematics, which they do not possess.

I am now satisfied (though I used to be of a different opinion) that if the American Ceramic Society is going to be of any practical use to the superintendents of our factories today, it must put its literature in non-technical form, so that it can be understood by those who are not able to read chemistry intelligently. We must recognize the fact that, when a man gets to middle life, it is pretty hard work for him to go to school again or to learn chemistry. The minds of most of us become inelastic and slow to take up new conceptions as we reach middle life. If a man really is eager to learn you will at once say he will apply himself to learn to handle the chemical formulae. Experience shows that he does not do so, and educational philosophy tells us that he does not, generally because he cannot.

The men to whom I refer are now actually in charge of the potteries, and it is to them, for the present, to whom we must look for changes in the *status quo*.

This brings me to another subject in which I am very deeply interested, *viz.*, Why do so very few of our State University boys get into the potteries? In the first place, he gets very little show to do so. The average pottery superintendent views the man of

science with suspicion, and as the practical man is now in charge, the college graduate gets very little help from him in getting a start in the industry.

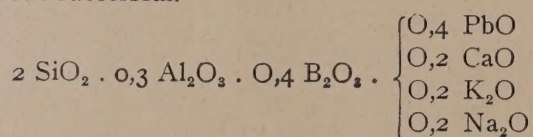
As a matter of fact, most of the boys have turned their attention to the structural material industries, and are making good. We have data today in the Transactions of the American Ceramic Society from some of these University boys in the brick business that shows they are applying their engineering and chemical training to their work in a most useful manner. Similar data coming from the potteries are very scarce indeed.

Besides the reluctance of pottery superintendents to introduce possible future rivals into the industry, the labor situation of the potteries makes it very difficult for a young student to gain a practical knowledge of potting. He cannot enter the pottery except as any other man enters, and he must spend long apprenticeship in doing things that he can master in a short time, before he can get a chance at the work which really requires skill and technique. If he comes in as a protégé of the firm, and armed with authority from the office, he can do what he likes to gain knowledge rapidly, but if he comes in as a workman, he must take his time. This situation does not prevail equally in other clay industries. College boys can get work in clay plants for their vacation periods of two or three months, and work in a dozen different capacities in a short time, gaining a wide experience. Not so in the pottery.

(To be continued)

Painting on Earthenware with Inset Glazes (Continued)

While remarking that the choice of the glazes to be applied usually rests with the artist Dr. Büttner remarks that at the Bunzlau Ceramic School (to which he is attached) the use of colored semi-dull glazes has been successful.



In the preparation of same there were fused:

Feldspar	71.20	parts by weight.
Crystallized borax	76.40	
Marble	15.00	
Red lead	91.33	
Crude Zettlitz kaolin	5.80	
Hohenbocka sand	26.00	

285.73

There went into the mill

Above frit	240.18	parts by weight.
Felspar	40.00	
Marble	5.00	
Crude Zettlitz kaolin	20.00	
Hohenbocka sand	10.00	

315.18

From this colorless glaze the above-named *semi-dull*

glazes in blue, green, brown and yellow tones may be obtained by the following compounds:

A.	
Colorless glaze	10.00 grams.
Molybdenum oxide	0.05
Cobalt oxide	0.10
Chrome hydrate	0.10
Tin oxide	0.05
Rutile	0.80
	11.10
B.	
Colorless glaze	10.00 grams.
Molybdenum oxide	0.10
Oxide of iron	0.20
Rutile	0.10
	10.40
C.	
Colorless glaze	10.00 grams.
Molybdenum oxide	0.10
Copper oxide	0.20
Rutile	1.00
	11.30
D.	
Colorless glaze	10.00 grams.
Molybdenum oxide	0.10
Cobalt oxide	0.20
Rutile	1.00
	11.30
E.	
Colorless glaze	10.00 grams.
Molybdenum oxide	0.20
Cobalt oxide	0.40
Rutile	1.50
	12.10
F.	
Colorless glaze	10.00 grams.
Nickel carbonate	0.05
Manganese oxide	0.10
Antimony trioxide	0.15
Rutile	1.50
	11.80

The number of colored effects can be increased by the introduction of other coloring oxides or through mixing the various glazes.

Montague B. Parker, whose excavations in the Holy Land have caused much discussion, says that all the antiquities found by the party, including pottery dating back to 3,000 B. C. were left in possession of the Turkish Government.

Gathered in Gotham

Being an Account of Some of the New Things on the Market and Where to Get Them

THE PITTSBURG Lamp, Brass & Glass Company is showing at its New York office, 82 West Broadway, twenty-two different styles of night lamps. These are in an assortment of colors with gold and with silver decorations. Some have plain glass chimneys and others chimneys to match the bases. There is also a new line of stand lamps in colors with gold and floral decorations.

George Malone, 32 Park Place, is showing a new line of decorated gas and electric lighting goods from the factory of the Eagle Manufacturing Company, which is meeting with favor throughout the trade.

The employees of Budde & Westermann, 50 Vesey Street, enjoyed their twentieth annual outing, June 10. The day was spent at Monroe Eckstein's Hotel and Park, Castleton Corners, Staten Island.

Among the many new art lamps being shown by the Unique Art Glass & Metal Company at their salesrooms, 36 West Twenty-eighth Street, is a hotel hanging lamp of one hundred and fifteen candlepower. The lamp, which is of spherical shape, is made in twelve panels of alabaster.

Graham & Zenger, 40 Murray Street, are showing a number of new sherbets, which are decidedly new and distinctive. They are in fruit decorations, in plain crystal or in plain crystal with green or rosal stems.

Cox & Lafferty have taken over the cut glass line of T. B. Clark & Company of Honesdale, Pa., and are showing their new samples at 25 Park Place.

Kosherak Brothers, 29 Park Place, have received a new line of Italian marbles in figures, busts and pedestals. There is also a new line of bronzes.

Charles L. Dwenger continues to receive new sam-

ples in German dinnerware and in white china for decorating.

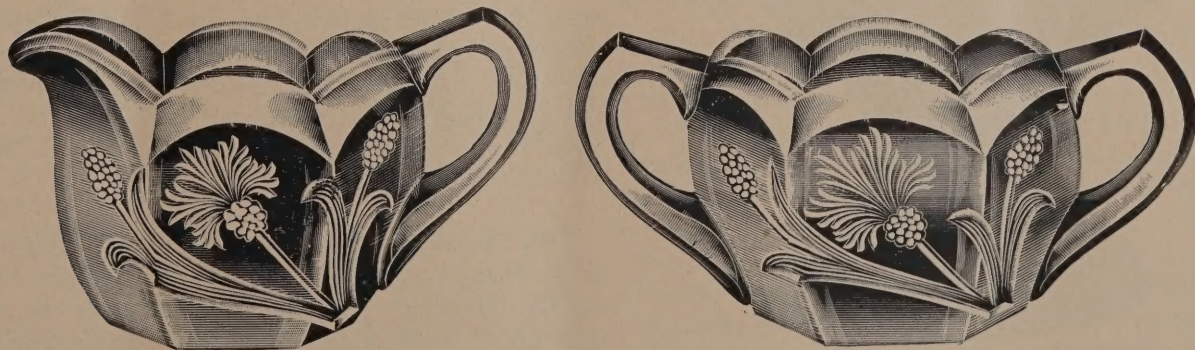
Alfred G. Moment, representing M. Redon, has had his showroom and office at 25 West Broadway, prettily refinished. The walls are in green with white borders, and the shelves have been stained in a dark color. The Redon lines may now be displayed even to a greater advantage than before.

The Intaglio-Colonial line in imitation rock crystal, shown by the Fostoria Glass Company at 66 West Broadway, is one of the most modern characters of design in pressed glass. The line is an extensive one, is of careful finish, and the shapes are out of the ordinary, but very practical. It contains two punch bowls and has a molasses with a removable silver-plated screw top and handle. Two pieces are illustrated below.

S. Sipser, formerly located at 1133 Broadway, is now well aside in his new quarters at 46 West Broadway. A full line of gas and electrical portable lamps, with beautiful art shades of a fine quality; circular or square silver-plated plateaux, and several styles of the Universal ready-to-use mirrors are being shown. A new color catalogue for lamps has been issued.

E. B. Dickinson, Fifth Avenue Building, is showing a new pure food container made by Ripley & Co. of Pittsburg, Pa. It is a clean, hygienic container, with a tight-fitting cover, and is especially adapted to refrigerator and other household uses. Food products contained therein cannot absorb impurities, and are protected from contamination. The jar is made in six sizes.

The new fall line of the Straus-Hohenstein Company, 132-134 West Twenty-first Street, consisting of



Sugar and Cream Intaglio—Colonial Pattern

silk, linen, creton, paper and beaded shades, will be ready within a few days.

C. Dorflinger & Sons, 36 Murray Street, have completed some extensive alterations in their showrooms. The offices, which were formerly on the second floor, have been moved to the third. This will make additional space for purposes of display.

Seventeen firemen were overcome by gas fumes and Battalion Chief William Walsh almost lost his life in a fire in the cellar of Froeber & Vollrath, 57 Murray Street, May 31. The cellar was filled with salt hay and excelsior, which caused a suffocating smoke. A break in the gas pipes caused additional danger. The damage was limited principally to packing in the cellar and to crockery and china broken by water pressure.

F. W. Reichenbacher, 25 West Broadway, is showing a new fourteen-inch Irving ice-cream dish in *Juliette* cutting. There is also a new fern wish and a compote.

Many showrooms in the downtown district have received a general spring overhauling. A new metal ceiling has been placed in the headquarters of S. A. Weller and the Jewel Cut Glass Company, 57 Park Place; W. D. Finke, 45 West Broadway, is having an extensive addition made to his showrooms; and A. A. Bean is having his headquarters at 25 West Broadway repainted and refinished.

D. R. Marshall, 25 West Broadway, representing the



Artistic Vase—Viriden Brassware

Tarentum Glass Company, is showing two new shapes in punch bowls, the "Empire" and the "Puritan."

Albert R. Marryatt, 32 Park Place, is showing a new butter dish in floral cutting. A nine-inch oval with unfinished bottom is popular.

The Handel Company Expands

The Handel Company, manufacturers of electroliers, art glass and decorated shades, has made extensive additions to its plant at Meriden, Connecticut, the old frame parts of the building being entirely replaced. The main entrance is finished in quartered oak and leads directly into the show rooms. On the right are the general offices and back of these the stock rooms, shipping rooms and factory. No effort has been spared to make the equipment of the most complete and up to date style.

The Handel lines are well known throughout foreign markets as well as in this country and their success is largely due to the possibilities of beautiful effects made by the use of cathedral glass. The electroliers have great possibilities, being both practical and ornamental. Many designs are carried out by the use of small pieces of glass in various colors. These are fused together on designed forms. When larger panels are used in dome shapes, it is necessary to bend each piece in a specially designed form. There is also an extensive line of decorated shades. The processes used are somewhat the same as in china, but the manipulation of colors is by a special process. The better designs are applied by skilled workmen and vitrified in a kiln at a heat of twelve hundred degrees Fahrenheit. The first of this work was done only in gold but subsequently the possibilities of using colors was discovered, and the art has passed through various degrees until it has attained its present standing.

The lines described embody all grades from the most popular priced to the higher classes. New shapes and designs are appearing regularly. The Handel Company will be glad to give estimates for special designs, to send illustrations of stock patterns or to receive visitors at the New York office, 64 Murray Street.

Import Commission Appointed

Edwin R. Wakefield, of the Assistant Attorney-General's office in New York City; George C. Davis, an examiner at the Port of Chicago, and Frederick Achenbach, a departmental agent stationed in Germany, have been appointed by the Treasury Department as a commission to "investigate the market value of pottery and chinaware imported into this country from Limoges, France, and also to report on the methods of manufacture, selling and handling the merchandise in question."

John Donald & Company, Bristol Port, England, have obtained the order for 50,000 Coronation mugs for the Edinburgh children. They have on one side portraits of the King and Queen, and on the other the city arms and the name of the Lord Provost.

POINTERS ON POTTERY

(Continued from page 8)

in the open yard, gathered smoke and dirt. It cost more to clean them than the price would warrant and the fastidious modern storekeepers demanded clean goods. The manufacturer then sought for a self-cleansing surface which was found in the so-called "Bristol" glaze with which all household stoneware is now finished.

Salt glazing now survives only in sewer pipe, upon which a clean surface is not demanded. The exception to this is on certain decorative pieces in which the salt glazing is valued for its pleasing quality. Doultons, of Lambeth, England, produced, some twenty-five years ago, a very fine ware of this character. The students of the Lambeth Art School worked upon this with conspicuous success. The Misses Barlow decorated many pieces with fine etchings of animals, the drawing being executed with a steel point upon the soft clay. This ware is still made to a limited extent, and is very satisfactory as an art product.

Some of the French artist potters have devoted themselves to stoneware, called *grès* in their language. They have not used the salt-glazing process to any great extent, but have produced marvelous effects in flowing and crystal glazes. The works of Delaherche, Gallé and Jenneney are among the finest ceramic products of the world. In Germany at the ceramic school of Bunzlau, under the direction of Dr. W. Pukall, a number of new and interesting effects have been created notably in glazes with crystalline and iridescent appearance. The range of possibilities in stoneware as contrasted with faience lies in the intense fire to which the ware is subjected. Earthenware is usually burned at a low heat and covered with a fusible glaze. Stoneware, as already explained, is essentially a once-fired ware. The glaze is often placed upon the unburned clay and is always subjected to the hard fire which is necessary for developing the dense and stone-like quality which is characteristic of this ware and to which it owes its name.

Answers to Correspondents

Question 92.—We have been troubled with ware turning black in the decorating kiln; a specimen is sent by mail. Can you suggest a remedy?

Answer.—The ware is what is generally known as *struck*. The prime cause is either in the glaze or the glost fire. Impure materials will introduce sulphates into the glaze mix, or a sulphurous coal will cause the glaze to absorb sulphur. If there is much oil or varnish on the ware in the decorating kiln it is well to leave the door partly open until the worst of the smoke has passed off.

Question 93.—We have been trying the glaze recommended for underglaze colors in your January issue. We send you a sample of it. The glaze works well and suits the colors, but you will see that around the pin marks it is slightly dull and shows opaque

where it doubles on the finger marks. Can you explain the cause of this?

Answer.—We have never before seen the dull appearance around the pin marks, and are at a loss to explain the cause. We think the fire is not quite as strong as the glaze should have. We suggest a lowering of the clay. A changed recipe is sent direct by mail. Let us know how it works out.

Question 94.—We are making Rock and yellow ware and would like to make jet, like the English tea-pots. Can you help us to do so?

Answer.—The best jet is made on a red body with a cobalt blue glaze. If you can procure a good red clay try your Rockingham glaze upon it, but add about one-half per cent. of cobalt oxide. If this does not answer, let us know and we will try to advise you further.

Question 95.—Can you explain briefly the method of making Belleek?

Answer.—This is rather too large a matter to be treated in a simple answer; perhaps we may publish a full description in the near future. Belleek is a spar body made whiter by the use of a body fritt which is composed of potash, spar and flint. Only enough clay is used to make the mix workable. The secret of Belleek making is in the grinding. The slip cannot be ground too fine. The proportions of the mix are of less importance than this fact in the manipulation.

Some Modern Decorative Mediums

One of the most hopeful signs of the time, artistically, is that much of the so-called bric-a-brac with which, not so long ago, we were wont to clutter up our homes, has fallen into merited disrepute. We no longer feel that the mantel-shelf is the abiding place for a motley array of ornaments; rather we select a single article of artistic worth that is in keeping with the general character of the room. Even in the most inexpensive wares we insist upon a simplicity of line and integrity of material.

Pottery and brass and copper lend themselves particularly well to the decorative schemes that the prevailing interiors seem to call for. There is the Newcomb pottery, with its deeply incised design and its soft blending of green and blue and gray; there is the hammered brass and the spun brass in unlimited forms—baskets, vases, jardinières, smoking sets; and there is the copper, toned to various finishes and used in as many ways as brass.

Every season brings out new and attractive designs in candlesticks. Besides those in copper and brass, more elaborate ones in Italian carved wood are being shown. These are tinted or gilded, and are carved in a manner suggesting the Renaissance. Charming for table use are those of an Austrian make that have a raised Empire design of festooned wreaths, in dull gold and pink, against the cream white of the china. Pressed glass and etched glass are also much used. The Colonial candlestick with the etched windshield, which may be bought for a nominal amount, is very popular, and is

a most effective as well as sometimes useful ornament for the guest room.

A novel decoration and flower receptacle for the table is of Wedgwood ware in the form of curved and straight sections of a tiny fence. The posts are hollow to hold small flowers, and when the whole structure is set up in a circle or oval in the center of the table the effect is of a miniature garden.

Very timely is the appearance of the new wicker lamp shades which will harmonize so well with the wicker furniture of the summer home. The wicker framework is usually lined with a green, red or yellow silk, but if the wicker is enameled white fancy cretonnes are used most effectively.

Some of the most beautiful glass shades are in striking landscape effects. One of these had its six panels painted in glowing sunset colors against which was silhouetted the outline of a single stone pine which had been fashioned from metal and applied to the glass.

Shades of woven wistaria fiber, having colored linings of silk or grass cloth, are inexpensive and artistic. Embroidered linen is happily employed in some of the simpler shades. One of ecru linen embroidered in a conventional design in soft greens, dull yellow, orange and old blue was most attractive. Hand-painted shades are also being much used, the empire styles being greatly favored. A very dainty effect was secured in one of these hand-painted shades by the use of white silk upon which was painted a conventionalized landscape in delicate shades of brown with just a faint line of black outlining the tree trunks.

Electroplated Porcelain

The electro-coating process by which glassware is decorated with a network of silver designs has recently been extended in Germany to the plating of porcelain dishes, such as platters, bowls, tureens, and tea and coffee-sets. Vessels thus treated are said to wear better than either simple porcelain or solid silver, being less fragile than porcelain and less subject to indentation and deformation than silver. The product is called electro-porcelain, and is cheaper than plated silverware. The plating is usually of silver, but sometimes of nickel. In some cases, instead of covering the entire vessels, the plating is confined to the handles, knobs and edges and cooking-pots are usually left uncovered within, because porcelain can more readily be kept clean than a surface of metal.

The Imperial Hotel, Broadway and Thirty-second Street, will be the official headquarters of the National Household Show, during the week of August 19-26.

George J. Koch, 149 West Twenty-eighth Street (Telephone Madison Square, 149), who did the work so well last year, has been awarded the contract as decorator and booth-builder for the show.

Ordinarily patterns are placed upon cut glass blanks by the use of India ink and a brush. The new Elarco pencil made by L. Reusche & Co., 12 Barclay Street,

New York, eliminates the necessity of this. The new pencil marks on china or glass as plainly as an ordinary pencil on paper.

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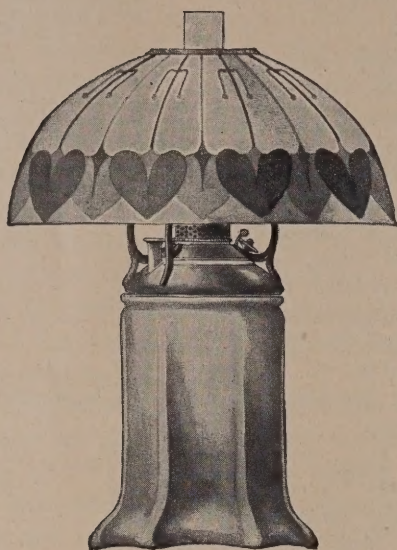
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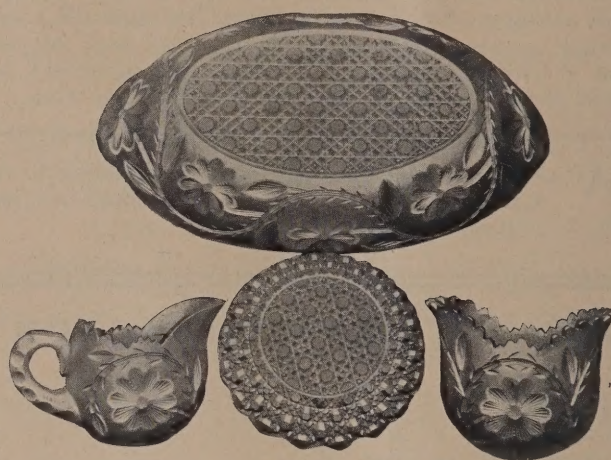
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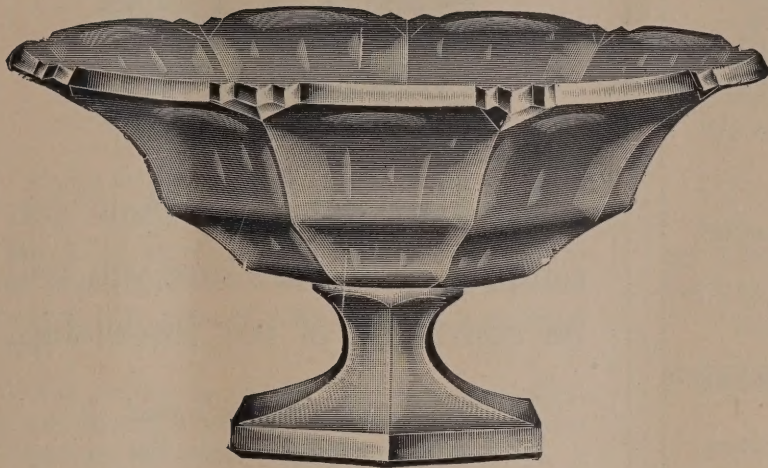
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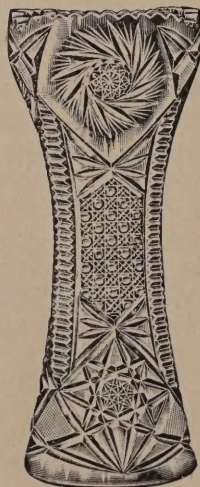
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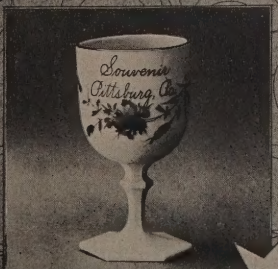
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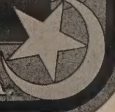
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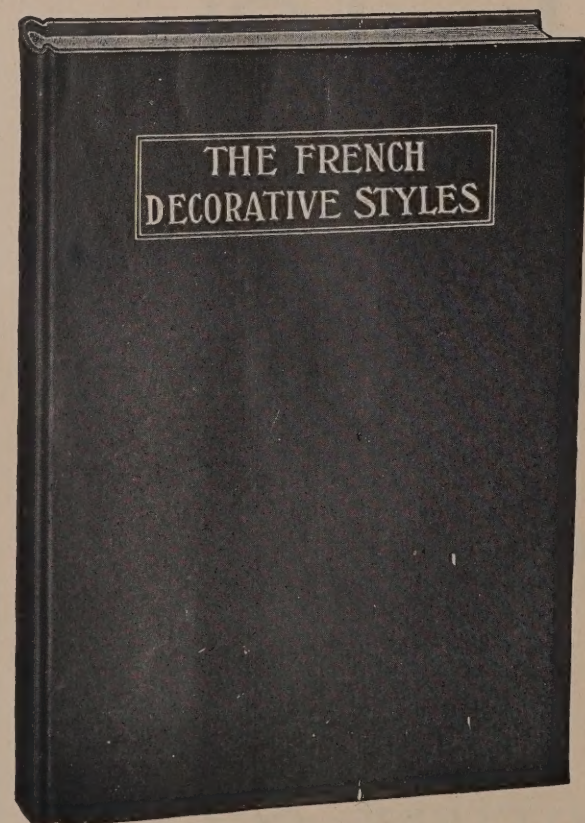
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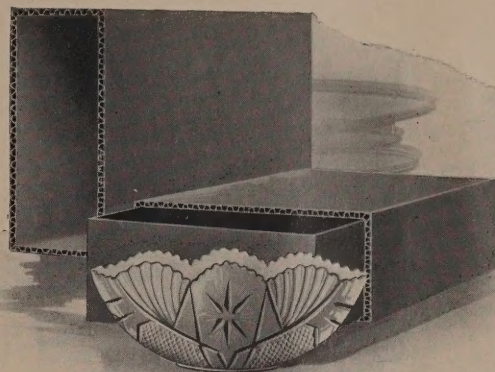
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